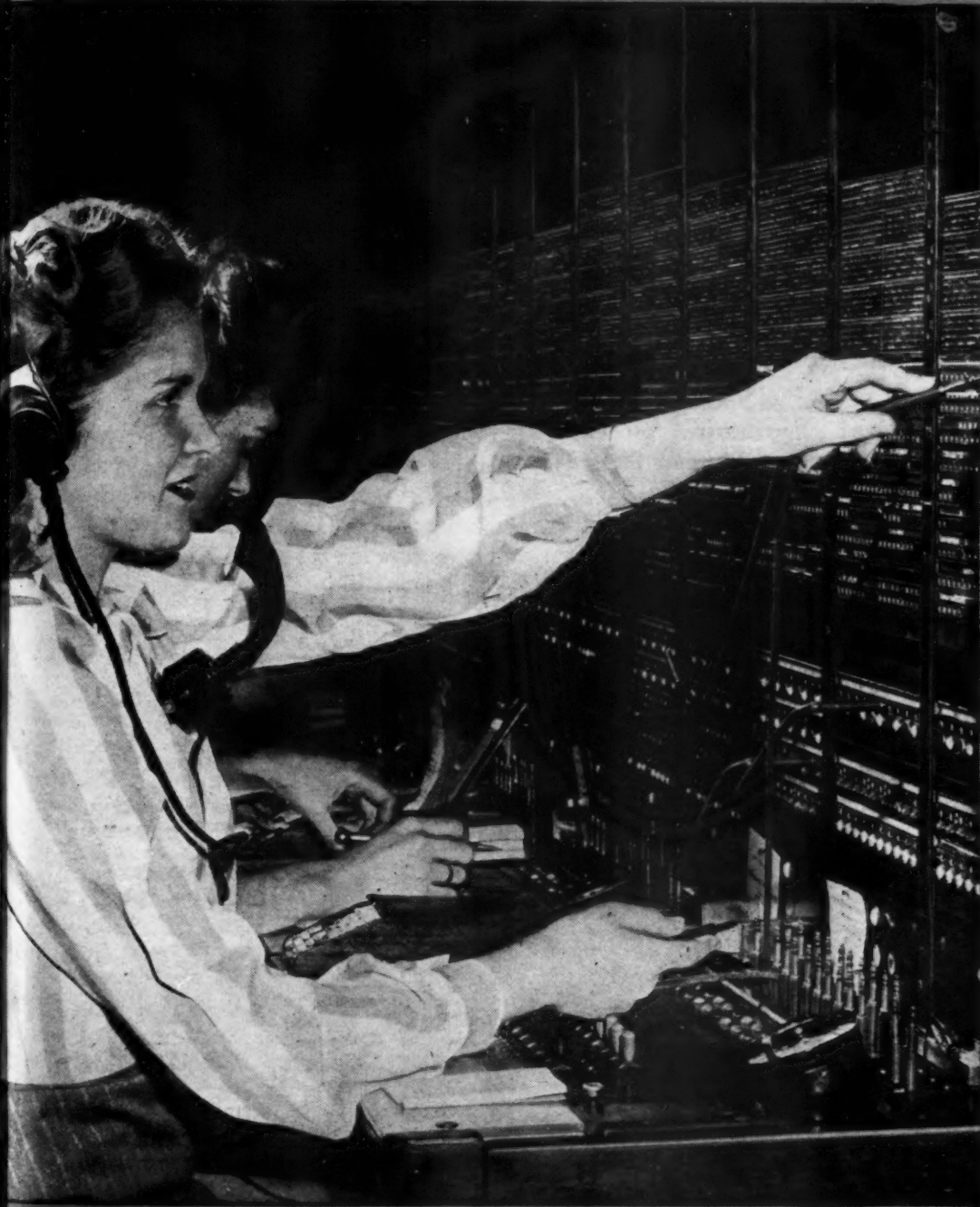


Practical English

DECEMBER 8, 1947 • A SCHOLASTIC MAGAZINE



TELEPHONE MANNERS (See page 51)

**Young America
Looks Ahead
with Ford**

YOUR FAMILY CAR



Some day you'll be driving a fine new Ford. Maybe you'll have it all to yourself. But chances are it will be the family car.

To get all the pleasure, all the convenience, from the family car requires real cooperation. Mother and Dad, Sis and Bud—each has a claim on it. There are lots of times when these claims conflict. That's

where "car cooperation" comes in.

Of course, Mother and Dad come first—most of the time. But, the young folks share the family car, too, if they use it properly. For driving the family car—or any car—is a *privilege* and a *responsibility*. The better you understand this, the more willing Dad and Mother will be to let you use the car.

So here are a few pointers that can help you be a good dependable member of your family car "pool." Let's call them

SIX RULES FOR "CAR COOPERATION"

1

Be considerate of the rights and needs of others.

2

Know your family car—what makes it run and why.

3

Take a definite responsibility—washing, cleaning, lubrication, tires and battery, or whatever you can do. Make it your regular car job. It's a way of saying "Thanks" to all the family.

4

Plan in advance when you want the car.

5

Bring the car back when you say you will. Don't upset the plans of others by thoughtless tardiness.

6

Most important of all, be a safe, expert driver. Don't take chances, be alert, drive at moderate speed always.

Use these six "car cooperation" rules every day. The family car can be a family bond, building more pleasure and satisfaction for everyone. You can help make it so.

FORD MOTOR COMPANY

There's a *Ford* in your future

Step Out with Safety... learn how to be an expert driver. Send today for your free copy of "How to be An Expert Driver" by Al Esper, Ford's Chief Test Driver. Address Ford Motor Company, 2904 Schaefer Road, Dearborn, Michigan.

Practical English

(Combined with PREP)

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VOLUME 3

NUMBER 12

DECEMBER 8, 1947

A Tale of Two Trains

TWO TRAINS passed each other the other day in the Pennsylvania Railroad yards at Harrisburg, Pa. It happens a hundred times a day at that busy crossroads, and Harrisburgers pay no attention.

But this time was different. Twenty thousand people swarmed to the station platforms. Because these gleaming steel beauties, splashed with flags, color, and placards, bore two precious cargoes. One was lettered FREEDOM, the other FRIENDSHIP. The Freedom Train was off on the second leg of its grand national trek, heading south and west. (Watch our columns for your city's date.)

The Friendship Train, ten days out of Los Angeles, was one of several sections totaling 215 freight cars, converging from all over the United States. They carried 12,000 tons of essential foods for France and Italy. They were the free gift of thousands of Americans, young and old, which had grown into a flood exceeding all expectations. A few days later, having circled the Statue of Liberty in New York harbor, they were loaded on two Friendship Ships to reach the hungry people of Europe in time for Christmas.

How many of us have thought, we wonder, of the close connection between Freedom and Friendship? It is Freedom that has made it possible for America to be generous to those in need. It is Friendship, on both a national and an international level, that is the only genuine expression of our free institutions. Democracy means believing that other people are as good as we are, and sharing with them the best we have.

This Christmas, as we face a world wracked with pain and hunger, we Americans are learning the responsibilities of our strength. Our Congress will rise to the challenge of the Marshall Plan. But no governmental aid to other nations, important as it is, can ever be sufficient. Only as the peoples of the world are convinced that we offer them the hand of friendship and freedom, can world stability and peace be restored.

You may not have had time to contribute to the Friendship Train as it passed. But there are many other worthy and efficient relief agencies. Do not attempt to send gifts on your own unless you have friends abroad with direct mail facilities. Channel your gifts through some organization that can assure delivery. Here are a few we can recommend:

International Children's Emergency Fund, United Nations, Lake Success, N. Y. Needs money to supply necessities to children.

American Friends Service Committee, 20 South 12th St., Philadelphia 7, Pa. Works in many countries on non-sectarian basis.

Cooperative for American Remittances to Europe, Inc. ("CARE"), 50 Broad St., New York, N. Y. Sends gift packages for \$10 and up.

Junior Red Cross, Washington, D. C. Send packages and clothing through your local chapter of the Red Cross.

World Student Service Fund, 20 West 40th St., New York 18, N. Y. Aids schools, pupils, and teachers in war-devastated areas.

To give to our near and dear is easy. But the Master whose birth we celebrate at Christmas gave us a better reason: "For I was an hungered, and ye gave me meat; I was thirsty, and ye gave me drink; I was a stranger, and ye took me in."

OUR COVER GIRL, Kay Jarman, is shown working at an "A board" at the New York Telephone Co. She got this, her first job, shortly after finishing a commercial course at St. Nicholas H.S. in Brooklyn.

Telephone operators are selected on the basis of even temperament, well-modulated voice, neat appearance, sociability, good memory (for numbers) and spelling ability! — Photo courtesy of N. Y. Telephone Co.



A "Royal" gift that will make Christmas last for years!

IMAGINE WAKING UP CHRISTMAS morn-
ing and finding... a Royal Portable Type-
writer—and on the tag, *your name!*

Who wouldn't just love such a gift!
Especially in those homes where there
are young folks of school and college age.

A poll among high school students
shows that portable typewriters are
among the leaders as a "must" item with
teen-agers, and...

... Royal Portable is their No. 1 choice!

For Royal makes typing *easy!* Royal
has many time- and work-saving features

no other portable typewriter can boast
of! Here are but a few:

1. The exclusive "Magic" Margin, that
quickly and easily sets the margin—
automatically!
2. "Touch Control," which adjusts key
tension to *individual speed and touch!*
3. Finger-Flow Keyboard, the *fully*
standard "office machine" keyboard!

And Royal Portable is carefully con-
structed to *last!* Royal is sturdy and rug-
ged! No wonder Royal Portable is the
choice of students!

So make it a Royal Portable this
Christmas! It's the best typewriter in-
vestment in anybody's young life!

ROYAL PORTABLE

*The Standard Typewriter
in Portable Size*

"Magic" and "Touch Control" are registered
trade-marks of Royal Typewriter Company, Inc.

The Phone's Ringing

5

WHY not phone Harry Cole and have him bring in his bob sled? When we get through sliding, we can all go to my house for sandwiches and cocoa," Helen proposed.

The gang had drifted into Mack's Soda Shop to hatch plans for the evening. An early movie had been suggested but, with the snow packing nicely, everyone voted for Helen's suggestion.

"Linn, you call Harry," Helen continued.

"Okay," Linn walked towards the phone booth. "Come on over and tell me what to say," he shouted above the blare of a South American rumba. The gang gathered round the open door of the telephone booth as Linn deposited a nickel and dialed Harry's number. Here is the conversation which followed:

MRS. COLE: Hello.

LINN (thinking it was Harry's kid sister): Hi there, Short Stop. Guess who this is!

MRS. COLE: Who's calling, please?

LINN: Come on, Toots, guess whol

MRS. COLE (sternly): This is Mrs. Cole. Are you calling Jane?

LINN: Huh? Wait a sec. Somebody turn that juke box down.

MRS. COLE: What did you say?

LINN (shouting into receiver): I said to turn the jukebox down. Er—uh, I mean, is Harry at home?

MRS. COLE: No, but I expect him back soon. May I take a message?

LINN: Yes. Just tell him that we thought it would be fun to go sliding and that we wondered if he'd be interested and that, if he is, he should bring his bob sled with him and we'll all go to Helen's for food afterwards. Did you get it?

OPERATOR: Your time is up.

LINN: Oh—er—goodbye.

Do you think that Mrs. Cole was favorably impressed by Linn's telephone manners? That Harry will know who called and where to meet the gang? Linn, of course, is a "horrible example" of how *not* to make phone calls.

Check this list of do's and don'ts to see what errors Linn made.

1. *Always identify yourself either when making a phone call or when receiving one.* If Mrs. Cole had answered the phone, "8148, Mrs. Cole speaking," then Linn would have known he was speaking to Harry's mother. Linn, however, was more guilty than Mrs. Cole. He didn't identify himself and he also

tried to play the "guess-who game." That's impolite and inconsiderate.

2. *Before you make a phone call, avoid distractions in the room.* Linn couldn't hear because of the juke box.

3. *If you have to interrupt the phone conversation, say "Excuse me a moment, please." Never say "Wait a sec!" or "Hold it!"*

4. *It is simpler and more polite to say, "I'm sorry, I can't hear you" than to mumble, "Huh?"*

5. *Use a normal conversational tone.* Don't shout into the phone. Speak distinctly and directly into the phone, with your lips about one half-inch from the mouthpiece.

6. *If you wish to leave a message, make it brief and clear.* Linn had no right to expect anyone to follow a rigmarole such as he gave Harry's mother. Mrs. Cole didn't know who was calling, where Harry was supposed to meet the gang, or the time of the meeting. (When you're answering the phone at home, be sure there's a pad and pencil nearby so that you can take down messages.)

7. *Use good manners.* Linn's definitely a "fresh kid." Note that throughout his conversation he never said "please." What do you think of his last question to Mrs. Cole: "Did you get it?"

Boy Calls Girl

Suppose you're calling Angela Waldon to ask her for a date Saturday night. Both your family and Angela's will appreciate your keeping the conversation to this minimum:

MR. WALDEN: Hello. Sam Waldon talking.

You: Hello, Mr. Waldon. This is Martin Beggs. May I speak to Angela?



MR. WALDEN: Surely, Martin. I'll call her. Just a moment.

ANGELA: Hello, Martin. This is Angela. How are you?

You: I'm fine, thanks, Angela. I hope you are, too. I called to ask if you'd like to go to the movies with me Saturday night.

ANGELA: Yes, Martin, I'd love to. What time shall I be ready?

You: Will eight o'clock be all right?

ANGELA: Eight will be fine. I'll see you Saturday. Goodbye, Martin.

You: Goodbye, Angela.

That was easy, because Angela was cooperative and she knew that, when boy calls girl, it's the girl's place to end the conversation. (Usually it's the caller who concludes the conversation.) You, too, may be proud of your telephone technique. You identified yourself immediately so that Angela could call you by name. You immediately told her the reason for your call (to invite her to the movies); you didn't forget to set a time to meet her.

Getting Down to Business

Large stores and offices usually have switchboard operators who route all incoming calls. When your phone rings, you identify yourself and your department or your immediate superior—"Claims Department, Mr. Barr speaking," or "Mr. Goodrich's office." In a small business where you receive calls directly, mention the firm's name—"Staver's Five-and-Ten. May I help you?"

If the call is for someone else, ask the caller to wait until you summon the other person. Or, if that person has his own telephone, say, "I'll transfer your call to Mr. Jolly." Click the hook lightly for your switchboard operator; when she answers, ask her to give the call to Mr. Jolly. Stay on the phone until the operator tells you she has



switched the call. By hanging up too quickly, you may cut the connection.

When you're making a business call, remember that whoever you're calling — the operator, the clerk, the manager — is a busy person. State your business briefly and clearly. Never attempt to tell the complete problem until you're certain you are talking to the person who can handle your question.

Office hours are *not* the time for personal calls. Give your friends and relatives strict instructions not to phone you while you're on the job. When Grandma calls to invite you to dinner, say, "I'm sorry, I can't speak to you now. I'll call you during my lunch hour." It will be far easier to square yourself with Grandma than with your boss!

Long Distance

To save his own time, your employer may say: "Please get Mr. Scott of Scott and Black in San Francisco on the telephone for me."

You call the long distance operator.
OPERATOR: Long Distance.

YOU: Operator, I'd like to put in a call for San Francisco, California — a person-to-person call to Mr. James Scott of Scott and Black, 603 Market Street.

OPERATOR: Thank you. What is your number, please?

YOU: Vanderbilt 6-4000.

YOUR OPERATOR: Thank you. (She puts through the call to San Francisco.) New York is calling Mr. James Scott.

MR. SCOTT'S SECRETARY: Just a minute, please.

Now you can notify your boss that you have Mr. Scott on the phone.

Long distance calls are either person-to-person or station-to-station. Both are toll calls and the telephone company makes a special charge for them. (If you use your office or home phone, the charge is added to the monthly telephone bill.) When you make a person-to-person call, there is no charge if the person is not there. A station-to-station call means that you'll speak to whoever answers.

Here are some tips for making long distance calls:

1. *Tell the operator the name of the place you're calling and the telephone number.* (If you don't know the number of the phone, give the name and the address of the person in whose name the phone would be listed.)

2. *In an emergency, when you are calling your family or very close friends, you can ask the operator to reverse the charges.* If the person on the other end of the line agrees, the call will be put on the receiver's bill.

Suppose that your boss is making a

trip and he wants one of your salesmen, Mr. Williams, to meet him. You aren't able to reach Mr. Williams by phone. You can send him a telegram by telephoning your message to your local telegraph company. (Look up the number in your phone book.) The telegraph company will take the number of your office phone and charge it to your bill.

Before you call the telegraph company, write out the exact message that you want to send. You must also have the full name and address of the person you want to telegraph. If you can give his telephone number, it will hasten the delivery of the message — by phone.

Writing a Telegram

How can you send Mr. Williams a clear message in only ten words? You want to tell him that: (1) Mr. Harris



will arrive at the Union station at 8:40 p.m. on Friday; (2) he can stay over until Monday instead of leaving on Saturday night as he had planned; (3) Mr. Williams is to meet him at the station.

Impossible? Here's one way of doing it! MEET ME, UNION STATION, 840 PM, EST, FRIDAY. LEAVING MONDAY. JOHN HARRIS.

Telegraphically speaking, that message adds up to nine words. Here's how the telegraph companies count from one to ten:

1. Every dictionary word in the message counts one word. You could have written "Please meet me at the Union Station . . ." but you can cut that to "Meet me, Union Station."

Never skimp on words, though, at the expense of writing a confusing telegram. Union Station is so large that Mr. Williams might miss Mr. Harris. It would probably be better to pay the extra cost and say: MEET ME, UNION STATION INFORMATION BOOTH, 840 PM, EST, etc. Then you are suggesting a more definite meeting place for Mr. Williams.

2. Groups of letters and numbers are counted at the rate of five charac-

ters per word. In such groups, figures (840), punctuation marks (commas, decimal points, etc.) and symbols (% and \$, for example) count as one character each. Therefore, "840 PM" is only one word (while "eight forty" would be two words); and "EST" is also one word.

3. Sentence punctuation is thrown in "for free." Take advantage of this. Make your telegrams absolutely clear with sensible use of semicolons, parentheses, dashes, and periods.

4. Since only the actual message is counted, one full signature is on the house. (If you and your friend Mary Smith signed a message, one name would go without charge; you'd pay for the other.)

Check and Double Check

Miss Jones is a secretary. When she sends a telegram, she makes an original for the telegraph company and three carbons. One carbon is for her files; one she mails to Mr. Blane (to whom the telegram was sent) as confirmation; and the third she routes to her own company's accounting department, to be used as a check on the telegraph company's monthly bill. On all the carbons, Miss Jones inserts her initials and her boss's, just as she does on letters.

"Miss Jones," says her boss one morning, "send a telegram to Ira Squire, our salesman who's now en route to Detroit. He'll arrive at the Statler Hotel early tomorrow morning, and it's important that he receive the wire before he leaves the hotel for a 9:30 a.m. conference."

Miss Jones sends two copies of the telegram. One, of course, goes to Mr. Squire at the Statler Hotel. As a double check against slip-up, she'll send the other to him in care of the train, addressed with the train name or number; the railroad line; Mr. Squire's destination; and, if possible, his car and berth reservation.

"Miss Jones, please see that we hear from the telegraph company about the delivery of the telegram we are sending to Schmidt and Co."

By typing *Report Delivery* on the top of the telegram, Miss Jones informs the telegraph company that she wants a report on the time the message was delivered.

"Miss Jones, wire \$100 to John Jackson, our representative in Grand Rapids."

Able Miss Jones fills out a telegraph company money order application for \$100, calls for a messenger, gives him the money order and instructions for billing the company. Jackson will be notified to collect the money at a Grand Rapids telegraph office.

Miss Jones is a model secretary.

20th Century CINDERELLA

WE THOUGHT it couldn't happen in real life — but recently we met a modern Cinderella. She is Mary Polanowski, 19, of Wilkes-Barre, Pa., winner of a Career Girl contest.

With two hundred other candidates, Mary entered the contest sponsored by the Junior Chamber of Commerce of Wyoming Valley, Pa. She wrote an essay on "Why I Want to Be a Career Girl."

Mary's essay was judged one of the ninety best in the contest. From the ninety best writers, Mary was chosen as the girl with the most personality and purpose. Harry Conover, head of a New York model agency and a Career Girl Training School, was chief judge.

As winner, Wilkes-Barre's Cinderella was presented with a radio, a phonograph, a wrist watch, and a diamond ring. She also received a \$1000 wardrobe and a week's course (in Conover's Career Girl Training School) on how to dress, use make-up, and gain confidence in a job.

"But what could I do with so many clothes that would soon go out of style?" Mary laughed as she talked to us. "I've always wanted a typewriter and piano lessons, so I'm getting those in place of some of the clothes. Also, I hope I'll be able to use some of the wardrobe money for night courses at Wilkes College."

"When did you start as a career girl?" we asked.

"When I was 14 and in the ninth grade," Mary answered. "My father was hurt in a mine accident. I'd worked before, but at this time I got a regular job after school in a grocery store. Later I got a job in a drug store, which was nearer home. My first day of working in the drug store, I leaned on a shelf and broke everything on it! I was scared — but the manager was very kind to me."

"When I graduated from Meyer's Commercial High School, I became a switchboard operator for a plumbing and heating company. I'd always wanted to write for a newspaper," Mary went on eagerly, "ever since I wrote a sonnet in the eighth grade."

"On the way to work each morning, I saw a family friend who worked on an evening paper, the *Times-Leader*. When he said I could have a job in the dispatch department of the *Times-Leader*, I thought it was a wonderful

opportunity. I changed jobs even though it meant that I would make less than I'd been getting before. To make up the difference in salary, I worked in the drug store on Saturdays and Sundays.

"When I had free time in the dispatch department," Mary said, "I practiced shorthand and typing."

"Ten weeks later, I was promoted to secretary to the advertising manager. I'm the youngest secretary he's had. In order to write a little, I've been working with *Trade News Service*, a trade journal, on my days off and Sundays."

"Have you taken the course in the Career Girl Training School?" we asked.

"Oh, yes," Mary said, "and it was very helpful. The main thing they told us was to be natural, to be ourselves."

"My worst moment was just before I was to have luncheon with the model, Candy Jones, and other important people. I was scared to death. Feeling that I didn't know about anything they'd be interested in, I had planned not to talk. But everyone of them talked to me — it was fun!"

"Tell us about your 'Career Girl' essay," we urged her.

"I wrote that I thought every girl should have a career — first, because the right man might not come along. If he does, the girl who has had a career can understand better the problems of her husband's job. Also, if any thing should happen to her husband, she knows how to hold a job herself."

"Had you ever visited New York City before you won the contest?" we asked.

"No," Mary said, "but I've learned a lot from winning the contest. Mostly I've learned that all people are human and interesting, even the important ones. I've gained self-confidence and lost my feeling of inferiority."

Then our modern Cinderella left us to return to Wilkes-Barre in her modern carriage, an airplane.



Photo by Richard Paul

Mary Polanowski

Speaking of Books



Son of the Black Stallion, by Walter Farley. Random House. 1947.

If you count such great horses as Flicka and the Black Stallion among your friends, then this story is a "must" for you. Satan was his name and savage was his nature — the young black stallion who came as a gift to Alec Ramsay from the Arab sheikh, Abu Ja Kuben Ishak. Little did Alec dream that Satan was like his ancestors who had roamed the desert — arrogant and ruthless, hating man and beast. How Satan responded to Alec's strong love is for you to find out.

By-Line Dennie, by Neta Hohmes Frazier. Thomas Y. Crowell Co. 1947.

Does newspaper work appeal to you? Are you an amateur detective? In either case, you'll find Dennie's experiences intriguing. They start when she takes a summer job on the *Hopewood Times*. High adventure comes when she and her pal, Stukey Todd, turn sleuths to figure out who burned the *Times* building. Dennie's personal problem is whether to give up her college ambitions in order to help support her family.

"Jive's Like That," by Haenigsen. The Procyon Press, Inc. 1947.

Whether or not you've ever met the popular comic strip character, Our Bill, you'll howl with laughter over his "jive talk" renditions of Paul Revere, Rip Van Winkle, William Tell, Hiawatha, and others. Bill's letters to his girl friends and prospective employers are also something to be seen — but not copied.

So Dear to My Heart, by Sterling North. Doubleday and Co., Inc. 1947.

If you're looking for a Christmas gift for Mom or Dad, put this book on your list of suggestions. You, too, will enjoy the story of Jeremiah who grew up at his Granny Kincaid's in the early 1900's — the days of lamplight, gingham tableclothes, bonnets, and copper-toed shoes. Granny knew her Scriptures and believed in the birch rod, but "Uncle Hiram" was different. He was a blacksmith who loved to sing to the accompaniment of a guitar.

HITTING THE BULL'S EYE



Harry Mace in Ladies Home Journal
"Is it old! Take a look at this!"

DO YOU remember how you used to stand in front of the candy counter with a lonesome penny? How you'd debate whether you should "aim" for the square of chocolate or the gumdrops?

Things are probably different now. You toss out a nickel or a dime at the candy counter and think nothing of it. But when it comes to buying bigger things—a new topcoat or a party dress—aren't you still a little like the kid with the penny?

Most people are. They never have quite enough money to go around. But if you know how to get the most for your money, you have more to eat, more and better clothes to wear, and better cars and houses.

The Bull's Eye

Are you a "good shot" at spending money? When you shop for food, school supplies, cosmetics, and clothing, do you *know standards* and *read labels*? Or do you waste your ammunition by buying "blind"?

Test yourself on the following situations:

1. Your mother has planned to have peas for dinner tonight. She gives you a quarter and asks you to buy high grade peas. At the store you find three brands of canned peas on the shelf. One is 21 cents, another is 18 cents, and the third is 16 cents. Which do you buy?

(a) The 18-cent can because the label says it contains twenty ounces (the same as the 21-cent can) and that it is Grade A (Fancy), while the label on the cheapest brand says Grade C (Standard).

(b) The 21-cent can because it is the most expensive and, therefore, must be the best.

2. You go into the drug store to buy some cold cream. Which do you choose: Lady Macbeth in a fancy jar for 79 cents or Supreme for 25 cents?

(a) Supreme because, according to

the label, it contains the same number of ounces as Lady Macbeth; you unscrew the caps on both jars and the Supreme smells and looks just as fine in texture as Lady Macbeth.

(b) Lady Macbeth because, according to the ads, it is the cream that your favorite movie star uses.

3. You need a writing pencil and you find that prices range from one cent to ten. Which of these would you choose?

(a) A five-cent pencil because it is a "Number 2" which you have found best for everyday writing purposes; it has just the right degree of "hardness."

(b) A three-cent pencil because "that's enough to pay for a pencil."

4. You're shopping for a new shirt (or blouse). You choose a plain white one because:

(a) Its label says, "Sanforized-shrunk"; also, it is of the same material and made by the same company as was your last shirt that wore so well.

(b) It's \$2.50; the rest are \$3.25 or more.

If you know anything about good buymanship, you checked every (a) answer on that one-minute quiz. Here are the reasons *why* you are right or wrong.

Buy Wisely

1. *You can't judge the quality of an item solely by the price.* Determine which canned goods to buy by first deciding what you are going to use them for and then by reading the labels. All three brands of peas are the same as far as vitamins go and from the point of being clean. (Government law protects you in that); but they may vary in the number of ounces per can and in the size, tenderness, color, and uniformity of the peas. By reading the labels, you discover that the 18-cent peas are of the same quality as the 21-cent peas.

Canners may use the Department of

Agriculture's grading system for canned goods. In most cases there are three grades, known as A (Fancy), B (Choice or Extra Standard), and C (Standard). Standard peas might be just what you want for soup or to go with beef stew. In that case you'd be wasting money to buy the more expensive brands.

2. *A fancy name, a "smart" container, and glowing advertising don't necessarily make one product better than its less glamorized competitor.* Sometimes companies sell identical products under different names at different prices. You read the labels on both the Lady Macbeth and the Supreme cold cream. They contain the same number of ounces. You note that the texture of both creams suits your purpose; the odor of the more reasonably-priced cream is as agreeable to you as the scent of the other cream. By buying Supreme, you save 54 cents—the price of a movie.

3. *Choose goods according to how you want to use them.* If you can buy a "Number 2" pencil (the best for your purpose) for either a nickel or three cents, then you should consider the cheaper pencil. If the cheaper No. 2 pencil's eraser is as good, it might be the buy for you. But if the cheaper pencil isn't the type for you—if it is a Number 3 or 1, which you don't like—then you're wise to pay five cents.

4. *To be thrifty does not necessarily mean to buy the cheapest item.* Suppose you bought the \$2.50 shirt and it shrank or began to wear out after only a few washings? In the end it would have been more economical to have paid more and purchased a preshrunk shirt with better-quality material. In this case you buy the \$2.50 shirt because it has the qualities you want. You also recognize the name brand which has given you good service.

Size Things Up

They say that some fellows are too big for their breeches! Poor Joel! He chose his new slacks by the color only, and they were too big for him. Now he looks as if he's wearing his dad's pants!

Clothing comes in sizes. If you're a wise buyer, you know your exact size. You know that your collar size is 14½ and that your sleeve length is 32—and that's what you ask for. You know that you take 10½ socks, a 37 suit, and a 7½ hat, and you don't waste time sorting through the other sizes. Nor do you purchase the wrong size and then pass it on to your kid brother or let it collect dust on the shelf because "it just doesn't fit."

Likewise, a smart girl knows her sizes when she goes shopping.

YOU'RE THE CRITIC

ARE you a spongy reader? Does your mind "sop up" everything an author says? Or do you stand up to writers and demand that they make sense?

If you're a sponge, you're a lazy reader. Wake up and criticize the things that writers say. What you see in print isn't necessarily so.

You must analyze and judge everything you read. To do this, you have to know how: (1) to find the writer's point; (2) to pick out the arguments he uses to prove his point; (3) to decide whether the arguments are sound.

What's the Point?

Before you can criticize an author's evidence, you must know what he's trying to prove.

I. Read each of these selections. Can you find the author's main point?

1. Thousands of acres of forests could be saved yearly in the United States if the waste newspapers were collected and put through ink-removing processes. It is estimated that, in the city of Chicago alone, over 300 tons of papers might be collected daily. This could be converted into more than 200 tons of clean paper ready for use again.

What is the author trying to prove?

2. We have found no sure cure for irresponsible journalism. So long as sensational newspapers continue to make money, they will be printed; and they will continue to make money so long as large numbers of our citizens buy them. Evils that feed on the approval of the public will not be wiped out until public opinion withdraws its approval. It is the individual who helps make up public opinion, and it is up to the individual not to support newspapers that abuse freedom of the press.

What is the author trying to prove?

Did you spot the different ways in which these two authors presented their main points? The first selection states the point immediately and then gives evidence to prove it. You can keep the point in mind as you read the proof. The second selection *begins* by giving the evidence. The author builds up the evidence to the point he wants to prove.

Be especially alert when you're reading arguments which are presented by the second method; for you don't know where the author is leading you. What

if you accept illogical reasoning along the way? You'll find yourself accepting an illogical conclusion.

Straight-line Thinking

A good writer presents evidence logically. He states fact A, which is accurate. Then he moves smoothly to related fact B, which is also true. Still following a straight line, he draws a conclusion by tying A and B together.

Let's examine the second selection which you read in Quiz I above, as an example of logical writing. First, the author says that sensational papers will be published so long as they make money for their publishers (A). Then he says that they'll make money so long as people buy them (B). Both (A) and (B) are straight facts, and they're related. Right?

With those two facts you could draw the conclusion yourself: The way to eliminate sensational papers is for people to stop buying them (C). The author follows the logical A-B-C line of reasoning. His argument makes sense.

They Don't Add Up

Many writers present *illogical* evidence. It's your job to challenge them. Let's investigate some of their tricks.

Sometimes an author will *misuse* the A-B-C line of logic. Here's how:

A. All human beings eventually die.

B. I am a fair-haired human being.

C. Therefore, all human beings are fair-haired.

Do you see what's wrong there? Facts A and B are *not related*. The fact that you are fair-haired has nothing to do with the fact that all human beings eventually die. Statement B introduces a point that is not related to statement A. Therefore you reached a false conclusion.

Now what happens if you drop that unrelated detail from statement B?

A. All human beings eventually die.

B. I am a human being.

C. Therefore, I shall eventually die.

By sticking to facts that are related you've reached a true conclusion.

Now study these statements:

A. It's a well-known fact that anemia can't be cured.

B. My brother has anemia.

C. I'm afraid my brother will suffer from anemia all his life.

That conclusion is untrue! Yes, the reasoning is logical, but the *first statement is untrue*. Happily for your brother, anemia *can* be cured. The con-



American Magazine

clusion is untrue because it's based on an untrue statement. Don't be fooled by fancy language, such as that "well-known fact" business in Statement A. Check facts before you accept conclusions.

II. Study each of these arguments carefully. Is it true or false logic? If false, is it because the facts are unrelated (and how), or because one fact is untrue?

1. History has proved to us that the only way to settle international problems is by going to war. We are now faced with an overwhelming number of international problems. It is quite obvious, therefore, that a third world war is inevitable.

2. It was the Japanese military leaders who planned the treacherous attack on the United States at Pearl Harbor. We have in our own country many Americans whose grandparents came from Japan. If we are wise, we will constantly be on the alert against Americans whose forefathers were Japanese.

(These are only a few examples of false evidence. Next week's reading article will examine other techniques of illogical reasoning.)

Answers

I. 1. We could save forest land by collecting and re-using old newspapers. 2. The way to eliminate sensational newspapers is for individual readers to stop buying them.

II. 1-False logic, because of an untrue fact: history has proved that there are other ways of settling international problems; 2-False logic, because of unrelated facts. The fact that Japanese military leaders planned the attack on the U. S. has nothing to do with the fact that there are Americans whose grandparents came from Japan.



DO YOU remember last week's "Letter Perfect" column about the sales letter formula? Do you remember the formula itself?

You must arouse —

Interest

Desire

Enthusiasm

Action

Now we're going to write a sales letter to fit that formula — or rather, you're going to write it.

Let's take the letter step by step.

Wake Them Up

You're trying to sell a *project*. The crafts classes in your school have produced some fine decorator's items — bookends, vases, ash trays, etc. Your crafts teacher feels that they're worth showing off. You're to write to a local department store, asking the store to put the collection on display.

Think of your product; think of your audience. Remember that you must catch the attention and the interest of the store's owner.

I. With which of the following paragraphs would you begin your letter?

- a. Wouldn't you like to do a favor for the students of Central High?
- b. Your customers are always interested in something new, aren't they? That's why we offer you the chance to introduce them to fresh, young talent.
- c. We are sure that you will ap-

preciate the opportunity to introduce the work of young artists to your customers, and that is why we decided to give your store the first chance to sponsor our exhibit.

Get Down to Cases

Do you remember how to make your product desirable? You "talk straight" about it!

II. How would you build up the store's desire to display your crafts?

- a. What store would turn down an exhibit like this? These charming vases, ash trays, and bookends have been carefully designed and produced by hand by young-people with new ideas.
- b. Your customers will be amazed and delighted at what we have to offer, and it will be a feather in your cap if you take us up on our suggestion.
- c. Central High's crafts students have turned out a remarkable collection of home accessories. It would make an excellent exhibit in your home furnishings department.

The collection includes original ash trays, vases, and book ends, made of wood, leather and copper. The 75 pieces could be attractively grouped on four large exhibit tables.

It's for You!

Now let's "whip up" some enthusiasm.

III. Which of these statements has the most personal appeal for your customers?

- a. Several professional designers who have seen our collection

have praised it highly. A public exhibit, having their endorsement, would attract many prospective customers to your store.

- b. All of the students in our school enjoyed examining the collection. What's more, our crafts teacher says it's wonderful.
- c. This display would certainly be of great use to your store.

The Clincher

IV. Now see if you can clinch the matter and make your customer *act*!

- a. Won't you be kind enough to take this matter under advisement with your associates, and let us hear from you soon?
- b. Why not drop in and take a look at this wonderful collection?
- c. A crafts class committee is eager to show you a number of samples from our collection. Our principal has kindly offered to telephone you tomorrow morning to discuss this matter with you. We hope that you and he will arrange for our visit.

Answers: I-b, II-c, III-a, IV-c.



Tom Henderson in Saturday Evening Post
"Well, Miss Vilas, I see that it's lunchtime."



HOW'S THAT AGAIN?

By SLIM SYNTAX

MY teacher bawled me out the other day for using the following sentence in a composition: He was just a *jerk*.

Do you think she was right?

E. G., Chicago, Illinois

Don't be harsh with teacher. When you understand why she disapproved, perhaps you'll feel differently.

"Jerk" is slang. Sometimes slang becomes part of our general vocabulary. Words like *close-up*, *low-brow*, and *high-brow* were once considered slang. Now they've joined the ranks of such

respectable words as *periphery*, *plitudinous*, *eleemosynary*. (How's that?)

The objection to slang in compositions and such is that your meaning may not be quite clear, because fashions in slang change. Slang words usually have a very short life. Of course, you know what a "jerk" is. But is he the same as a "drip," a "droop," a "goon"? Next year will everyone know what a "jerk" is?

What your teacher is really saying is, "Don't use slang in formal writing and speaking. Slang words tend to make your writing and speaking fuzzy. You'll be calling everybody you don't like a 'jerk.' You'll get mentally lazy relying on such words when you should be looking for more exact words."

Do you know what these words mean: *flim flam*, *dry-shave*, *hookem-snivey*, *nick*, *skunk out of*? They are

slang words that meant the same thing at one time: *to cheat*! Get the point?

• • •

Can you help us out by analyzing the following two sentences:

1. He died on the way home. (What is the construction of *home*?)

2. The house is but a shanty. (What is the construction of *but a shanty*?)

O. B. P., Howland, Maine

As with many constructions, there are many answers. The one we like for the first sentence is this:

Home is a noun object of the preposition *to* (understood). It is part of the elliptical phrase *to his home*.

In the second sentence *shanty* is a predicative nominative; *but (only)* is what the experts call a *distinguishing adverb* and generally comes before the word to be stressed.



PRACTICE MAKES PERFECT



Name _____

Class _____

Watch Your Language!

If you don't understand this *subject* and *predicate* business, then you really can't write a complete sentence or tell when you have written an incomplete sentence, so let's see what it's all about. (You bright bunnies who *think* you know can sit in, too! You can't know too much about the subject and the predicate.)

1. The *subject* of your sentence is what you are talking about.

2. The *predicate* says something about the subject.

Take this sentence:

Jack is tall.

(1) *Jack* is the subject. You're talking about Jack, not about *is* or *tall*. Agreed?

(2) *is tall* is the predicate. You're telling something about *Jack* (the subject).

The predicate, *is tall*, consists of two parts: the verb *is* — and another word (a modifier) that completes the meaning of the verb or adds something to it to make the meaning clearer.

Now look at this sentence:

Jim, who is our class president, deserves your support.

What's the subject here? Whom are you talking about? *Jim, who is our class president*. Yes, that's the subject. Maybe you thought only *Jim* was the subject. Then what about *who is our class president*? That belongs to Jim. It *modifies* Jim — tells more clearly who Jim is. You could have written the sentence without *who . . . president*, but it wouldn't have described Jim so accurately.

The *complete subject* then is the person or thing you are talking about — the simple subject *plus* all the modifiers.

The *predicate*? That's just the rest of the sentence: *deserves your support*. (We'll say more about the predicate next time.)

Remember now that the subject is what you're talking about. It may be one person — *Jack*. It may be more than one person: *Jack and Jill* went up the hill.

It may come right at the beginning of the sentence: *Jack* is here. It may come somewhere else in the sentence: Under the spreading chestnut tree, *the village smithy* stands.

But no matter where it comes, no matter whether it's one or a million things or people, you can put your finger on it if you just answer this one question: About whom or about what is this sentence talking?

Put a single line under the *subject* and *its modifiers* in each of the following sentences. Two points for each one you get right. Total, 20.

1. Molly, the parrot, died last week.
2. The death of Molly was caused by too many crackers.
3. On Tuesday Mother, angry and tired, scolded all of us.
4. The Germans and the Japs know better now.
5. Two blocks east of Main Street, you will find our house.
6. No matter what happens, I'll win.
7. A few sets of tennis won't tire you.
8. Our Constitution and Bill of Rights are important to us all.
9. The boy who left early was rude.
10. In the end, all of you will regret this.

My score _____

Are You Spellbound?

Today let's take up some of the words that plague the spelling lives of most students. Where possible, we'll try to point out why they are so often misspelled. Keep your eyes open because what you *see* and *remember* determines your spelling.

1. *Accommodate*. (This is Terror Number 1. Most students go down on this one because they don't notice that it has 2 *c*'s and 2 *m*'s. Look hard at it again. Fix it in your mind's eye. Write it out a few times and underline the 2 *c*'s and 2 *m*'s.)

2. *Recommend*. (There are at least three ways to spell this word. They're all wrong! The right way is with 1 *c* and 2 *m*'s. If you break the word into two parts, you may find it a little easier to remember: *re* + *commend*.)

3. *Committee*. (This one can be misspelled in at least five different ways. You don't have to be Dick Tracy to tell why. There are 2 *m*'s, 2 *t*'s, 2 *e*'s.)

4. *Conscience*. (In this word *science* is what bothers people, because it isn't pronounced that way — and very few *see* it that way. The word is pronounced KON shinse. For spelling purposes, just divide the word into two parts and *mispronounce* it: *con* + *science*. *Con* is easy and so is *science*.)

5. *Dependent*. (Just remember here that it's the *ent* that is the cause of the trouble. It's *ent*, not *ant*!)

6. *Existence*. (Ditto here. Watch for the *ence*.)

7. *Address*. (It's hard to believe — but it's true! This one is often misspelled. Look at the 2 *d*'s and 2 *s*'s.)

Now see what you can do with this quiz. (Don't look back at the column until you've finished!) Underscore the misspelled words in these sentences and write them correctly in the spaces below. There may be more than one misspelled word in a sentence; there may be none. Four

points for each misspelled word you find and spell correctly. Total, 20.

1. You have no right to reccomend him.
2. We can accomodate ten guests.
3. We are dependant on air for our existence.
4. What is the adress of the commitee?
5. He had a strong conscience.
6. I reccommend immediate action.

My score _____

What's the Usage?

Our teacher used to tell us that two *no's* = one *yes*. This was the way she reasoned:

When you say, "I haven't got no coat," you are really saying you *have* a coat. Why? If you haven't *no* coat, then you must have *a* coat!

It's true that few, if any, people *misunderstand* you when you write or say: *I didn't do nothing*. They just put a black mark next to your name and file you away under the heading of "lowbrow"; so you'd better avoid that double negative.

Never Say

He didn't see no cat.
He hadn't hardly started.
Jack hasn't but one bat.

You Should Say

He didn't see *any* cat.
He *had* hardly started.
Jack *has* but one bat.

For You

This error isn't as common as some others, but it has many followers who say: I wish for you to do this at once. The correct form is: *I wish* you to do this at once.

Had Ought

Avoid this one like the plague! Don't say: I had ought to do this tomorrow. Say: *I ought* to do this tomorrow.

Off and Off Of

Do these expressions make you see red? They should. Don't say: The teacher took the book off me. Say: The teacher took the book *from* me.

Don't use *off of* or *off* when you mean *from*. If teacher took the book *off* you, then the book must have been *on* you. Was it?

Hide On

This one is serious, but it's funny, too. Take these two sentences:

I hid the baseball glove on my brother.
I was hiding on my brother.

That's a very unusual and accommodating brother you have! You can hide things like gloves *on* him. You can put these things somewhere *on* him so that nobody can find them. When you feel like it, you can actually crawl into his pocket and *hide yourself*!

Seriously now, you must say:

I hid the baseball glove *from* my brother.
I was hiding *from* my brother.

You should make 100 per cent on this test. If the

sentence is correct, mark it C; if wrong, W. Two points for each. Total, 20.

- _____ 1. I didn't say nothing to him.
- _____ 2. Jim hadn't hardly opened the door when it began to rain.
- _____ 3. Don't you think you had ought to write Sally?
- _____ 4. Did you take the candy from the baby?
- _____ 5. Mother was hiding my "bike" on me.
- _____ 6. I wish for you to make a better grade.
- _____ 7. Don't try to hide from your conscience.
- _____ 8. Father didn't do anything to me.
- _____ 9. I have but one apple left.
- _____ 10. Before I knew it, he had taken the paper off of me.

My score _____

Words to the Wise

This is a two-for-one quiz. In the first column you'll find *slang words* which are worn-out and which lack imagination. (Avoid them!) The second column contains a respectable synonym for each slang term. See if you can match them correctly; write the letter of the synonym in the space after the numeral of the slang word. Two points for each pair you link correctly. Total, 20.

Slang

1. spiel
2. pussyfooting
3. bad hombre
4. duds
5. flirt
6. give the once-over
7. gabby
8. feather-brained
9. stall
10. wise-crack

Respectable Relative

- a. attire
- b. coquette
- c. oration
- d. loquacious
- e. scrutinize
- f. sneaking
- g. witticism
- h. reprobate
- i. procrastinate
- j. capricious

My score _____

On the Square

Do you need practice in solving crossword puzzles? Polish up your technique with this word-square game. Note that each definition leads you to a word that runs *down* as well as *across*. Count five points for each word. Total, 20.

	1	2	3	4
1				
2				
3				
4				

1. greatest in number
2. merely
3. to err
4. a particular kind

My score _____

My total score _____

Answers in Teacher Edition

Tom Scott...

Sings of America

THE man we were eating lunch with has been described as "a tall, rangy, Gary Cooperish sort of a fellow." Maybe you know him as "The American Troubador." He was Tom Scott, ballad singer, choral arranger, and symphonic composer.

Best known for his radio folk song concerts and his choral arrangements (your high school glee club has probably used many of the latter), Tom considers himself primarily a composer.

Because Tom, still in his early thirties, has experimented with almost every kind of music you could name, we figured he should have a lot to say about modern music. He did.

Christened Thomas Jefferson Scott, this versatile music maker was born on a Kentucky farm. It was there that he picked up from the Negroes who worked for his father many of the songs he sings today on his radio programs.

"Those Negro spirituals and work songs and the songs of the Kentucky mountain folk were the first music I ever knew," Tom told us. "It was my Negro friends who also taught me to play the guitar, the banjo, and the harmonica."

We asked Tom if he went out for any musical activities in high school.

"You bet," Tom grinned. "During my years at La Grange High (Ky.), I dated all the sopranos I could."

"Kidding aside," he went on, "I was a member of the glee club and the orchestra. And on the side, I organized my own jazz band. I played string bass—or whatever else we happened to need."

"While I was still in high school, a friend told me to listen to some Bach and Beethoven. 'Who are they?' I asked. Then my friend suggested I go to a symphony concert in Louisville. I did. And that concert really opened my ears to the world of serious music. That was when I decided to become a composer."

"I majored in music at the University of Kentucky. Then I went to New York City for a career in music."

"And here you are," we concluded.

"It wasn't quite that easy," Tom said. "For several years I supported myself by working as a singing waiter, singing on amateur shows, in Broadway musi-

cals, and with some opera companies."

"Finally, in 1938, I landed a good job singing with Fred Waring's Glee Club. Soon after that I became Fred's arranger. Fred's group was the first to feature folk songs on a radio program."

"Although I'd arranged folk songs for Fred, becoming a balladeer myself was quite accidental. Mona Montes, a ballet dancer, came to me one day. She was dancing at the Rockefeller Plaza Rainbow Room and had decided she wanted to dance to some *Americana*. I put together some music for her which I called a *Kentucky Suite*. Mona insisted I go along to her audition and sing the songs. The manager of the Rainbow Room liked the songs, and first thing I knew, I was hired as a folk singer. I enjoyed this work, and decided to give

folk music concerts while I composed on the side."

As for his composing, Tom has a symphony to his credit, not to mention numerous shorter compositions for chamber groups. His *Hornpipe and Chantey*, based on American folk themes he found in Nantucket, is a good example of the way in which Tom thinks our folk music can be incorporated into serious compositions to create a really American music.

At present, Tom told us, he is working on a series of orchestral portraits of some of America's legendary giants. He's finished putting Johnny Appleseed to music, and is currently working on Paul Bunyan, Pecos Bill, Stormalong John (a giant of the sea), and John Henry. This music will probably be given its première next fall.

Tom is also full of plans for an opera. It's to be a love story set in New Orleans and will draw on the colorful folk lore of that city. Voodoo and the Creole atmosphere will play a part in it.

Tom was eager to talk on the sub-

(Concluded on page 16)



High school students join Tom Scott in a folk song. Tom claims he likes high school audiences best.





Jeff Keate in Saturday Evening Post

"The Herald has a sounder editorial policy, but the Chronicle is warmer."

"I think . . ."
"My opinion is . . ."
"Now, as I see it . . ."

Yes, it matters what you think. Together with the opinions of friends, parents, and fellow citizens, your opinions help govern your city, state, and the 47 other states.

Where do you find the facts from which you form opinions? Mainly in newspapers, magazines, and radio programs. Columns and editorials in your newspapers try to help you understand and interpret these facts. Also, they often bring to your attention worthwhile community projects.

Let's suppose you've never read an editorial. Then before you begin, there are some \$64 questions you will want answered: What is an editorial? What's it about? Who writes it? Where is it? Why read it?

An editorial is similar to a column. The main difference is that an editorial is considered the voice of the newspaper, rather than the opinion of one writer. Because of this, the editorial writer doesn't sign his name; and he uses the "editorial we" instead of the columnist's "I."

What's It All About?

It's snowing for the first time this year, Christmas trees are beginning to be sold on the streets, the city's new traffic laws begin today, Secretary of State Marshall has made a speech, the U. N. has worked out its plan for Palestine . . . Editorials may be about anything that's on the readers' minds or that the paper would like to bring to the attention of readers.

Here's part of an editorial about Santa Claus that first appeared in the *New York Sun* in 1897. You may see it reprinted in one of your city newspapers at Christmas time. The editorial

The Voice of Your Newspaper

answered a letter from a child asking whether or not there was a Santa Claus.

Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist . . . Alas! how dreary would be the world if there were no Santa Claus . . . There would be no childish faith then, no poetry, no romance, to make tolerable this existence. We should have no enjoyment, except in sense and sight . . .

You might get your papa to hire men to watch in all the chimneys on Christmas Eve to catch Santa Claus, but even if they did not see Santa Claus coming down, what would that prove? Nobody sees Santa Claus. The most real things in the world are those that neither children nor men can see . . . A thousand years from now, Virginia, nay, ten times ten thousand years from now, he [Santa Claus] will continue to make glad the heart of childhood.

Recently editors of a paper in a Midwestern city took a trip to other cities. The trip proved to be an eye-opener. The editors suddenly realized that they and other citizens of their city had gone to sleep. So gradually that they hadn't noticed it, the citizens had ceased taking an interest in improving the looks, roads, parks, schools, government, and culture of their city. When the editors returned, their newspaper started a "Wake Up!" campaign in its editorials. The campaign succeeded in stimulating progress in the city and a new interest among the citizens. The newspaper's editorials deserve much credit.

Who Writes It?

In advising readers, editorials should work for the general welfare. But who decides what is for the general welfare? Whose voice is the newspaper's voice?

The editorials in most newspapers reflect the opinions of the owner (publisher) of the paper. The owner of a small newspaper may also be the editor; he may write the editorials himself. City papers usually have a number of editorial writers who discuss topics

for editorials and take turns writing them, but the publisher usually has the last word.

You, too, can write an editorial that may be published in your newspaper — by writing a letter to the editor. Letters from readers commenting on matters of interest to them are the *people's editorials*. These letters are often one of the most popular and interesting parts of the editorial page.

Where Is It?

The editorial page — on which editorials appear — is reserved for opinions. There you'll find the opinions of the newspaper publisher and editorial writers (in editorials); of columnists (in signed columns which often run on the editorial page); of political cartoonists (in cartoons which may appear on this page); and of readers (through letters to the editor). The sign of the editorial page is often the masthead of the paper. The masthead is a statement of the name of the paper, the date it was founded, its ownership, etc.

"Editorial Policy"

You've heard of the term "editorial policy." It usually means the point of view that runs through the editorials of the paper. For instance, what attitude do the editorials in your local newspapers usually take toward labor, high prices, Russia, and the Marshall Plan? Do the editorials usually favor members of one political party (Republicans or Democrats) over those of another?

Blindman's buff is a fine game for parties; it's not a good game for newspapers to play with their readers. Suppose an editorial, summed up, says "We believe that the number of high schools in the city should be cut down," but no reasons are given. You can blindly agree with the editorial or blindly reject it, but you have no way of making up your mind for yourself unless you know the facts behind the opinion and the reasons for it.

Newspapers should give the reader every opportunity to think for himself. Opinions without reasons blind-fold instead of help a reader.

Read the editorials in your daily newspapers this week and think about them. In your city, are there papers with different editorial viewpoints? (This may be so if the papers do not have the same publisher.) Do the editorials help you understand news events and form opinions? Do they give good reasons why the newspaper takes a certain stand? Be sure they do before you take the same stand.

This is the seventh in a series of articles on Newspapers. Next week: Movie, Book, and Radio Reviews.

NEWSPAPER Roundup

Digests of Fact and Fun in the News

Scared and Hungry

An Editorial

New York Herald Tribune

A 115-pound Great Dane ruled a baggage car this week for a distance of 240 miles beyond Indianapolis, where the leashed animal was to have been put off. Because of the dog's vicious snaps and growls baggage men were afraid to approach him or even to handle baggage in range of his quick jaws.

When St. Louis was reached an agent of the local humane society calmed the aggressive traveler with a few kind words, followed by two pounds of hamburger. The dog, said the agent, had been "just plain scared and hungry" — a statement which the Great Dane promptly confirmed by offering his paw.

Dogs are not too different from men. A scared and hungry dog, a scared and hungry man, both will growl and bite. This is a fact which had been proved long before a frightened, half-famished dog took over a baggage car and before there were peoples who were in fear and not sure of their next meal.

If the road to a man's heart is through his stomach, so has been the road to peace after every war. When it comes to eating, arguments butter no bread. As a friendly Great Dane now back at Indianapolis can tell the world, what plenty of folks need right now is to be let off the leash and fed some hamburger.

Football Mascots

A Feature Story by Johnny McCallum

The Sunday Oregonian

Many moons ago they ran out of animals in nicknaming American college sports teams — although the boys whipped through the zoo from Aardvark to Zebra. At Oregon the players are called "Ducks" or "Webfoots." Washington players are known as "Huskies." The boys at City College of New York share the name "Beavers" with the fellows at Oregon State. Several schools call their athletes "Cougars," but only the boys at Washington State prove it by sporting live baby cougars.

This whole business of using beasts

as representing the fighting spirit of collegiate sports teams may have started with Princeton's famous Tiger — history is not clear on the subject.

The cougar was not always Washington State's mascot. About 1900 the school had a sourpuss cub bear called "Toodles," but he always wanted to hibernate. Then came a friendless pup who didn't last long; he was followed by a mean-tempered white bulldog, who couldn't stay off the football field during games.

When a California sports writer said that Washington State boys fought like cougars, the idea was born — they became the "Cougars." They had a stuffed cougar which was promptly kidnapped by a rival team. In 1927, the famous live cougars began when Washington's governor presented Butch to the school. Today Butch III reigns on Washington State's campus. He is housed in a luxurious "penthouse" complete with a burglar alarm.

Balts Cross Atlantic in "Shells"

A Feature Story

Minneapolis Sunday Tribune

The Balts, a hardy race, seem willing to do almost anything to get to the United States or to get away from the Russians. A hundred or more of them — Estonians, Latvians, and Lithuanians — already have crossed the Atlantic in small boats that were little more than cockleshells. Another 1,400 are said to be waiting in Europe for chances to make similar voyages, which take two months or more.

Most of the refugees were heartbroken when their three small republics were swallowed up by Russia. Thousands of them fled to Sweden, or to more distant lands, joining Europe's vast displaced persons population.

The first boatload of them arrived at Norfolk, Virginia, a year ago. Others landed at Miami, Florida, and at Savannah, Georgia. The last group made a 59-day trip in a 43-foot sloop from Sweden, 5,000 miles away. They had one day's supply of food left when they arrived. Immigration officials sent them to Ellis Island in New York.

The United States would welcome



Cleveland Plain Dealer

How Ya Gonna Teach 'Em, Down on the Farm?

all of these sturdy immigrants but for the fact that the Baltic immigration quotas, under our present laws, are exhausted for years to come.

If Congress passes the displaced persons act, the way will be clear for them to enter our country. In the meantime they'll just have to wait and hope. At least, they aren't greatly worried as yet about being shipped back home. Too, the rations at Ellis Island are far superior to those they left behind them.

The Nobel Prize Winners

An Editorial

Philadelphia Inquirer

There are very special reasons for the United States to be proud of its two new Nobel prize winners, the husband-wife team, Drs. Carl F. and Gerty T. Cori, of Washington University, St. Louis. The couple shared the award in medicine this year with Dr. Bernardo A. Houssay of Argentina.

The Coris are naturalized American citizens who received their training in the university schools at Prague, Czechoslovakia. They came to our country because they wanted to work and study in a democratic nation. This is a great compliment to us.

Compare this story with that of Dr. Houssay, the Argentine winner. Not long before he reached world fame for his work, Dr. Houssay lost his job as professor on the staff of Buenos Aires National University because the people running Argentina do not approve of his political views.

These two stories illustrate the advantages of living in a democracy. Freedom-loving people everywhere turn their eyes toward America. That's a proud fact, and a serious responsibility.

Tom Scott

(Concluded)

ject of modern American music. He feels it is important for our composers, of both popular and serious music, to shake off foreign influences.

"For a long time," Tom said, "we were ashamed of our own folk heritage. We thought French folk songs were great and that Russian folk music was deeply moving. But we had an inferiority complex about our own native art. When it came to composing serious music, our composers felt they had to imitate the European composers. They should have been drawing on their own background and on the themes that re-occur in our folk music.

"We're just beginning to do this," Tom said hopefully. "But we still have a long way to go. Even Gershwin, whom we often think of as being a distinctly American composer, was greatly influenced by Debussy and Ravel. He also borrowed a certain oriental quality from Russian music.

"In almost all great music, art, or literature, you will find that the artist has drawn from his own background. For example, look at Shakespeare," Tom suggested. "He is loved in all countries. And although he has a universal message, we find the unmistakable quality of Elizabethan England in every one of his plays. That was what he knew best.

"An American composer today has two problems," Tom continued. "Not only must he compose like an American, but he must write music that belongs to the 20th century. Only by expressing his own age can he make an original contribution."

We asked Tom which modern composers have written what he would call 20th century music.

Tom thought a minute. "Well, Don Gillis does sometimes—in his *Symphony No. 5*," for instance. Don wants to write music which will appeal to many people—music with a simple melody. Of course, when a composer starts off with this idea, he runs the risk of composing trite music. But the 5% is good music, and it borrows a lot from jazz.

"Toscanini conducted the première of Gillis' 5%," Tom told us. "And during rehearsals, it took 'Tosci' quite a while to get the beat. But when he finally did get it, 'Tosci' stepped down off his podium and proclaimed, 'Now, I'm an American!'"

"One reason our serious music is slow in developing," Tom pointed out, "is that it is hard for young American

composers to get their work performed. But we should play American music whether it's good or bad in order to develop it. Other countries aren't going to play our music, if we don't."

We asked Tom how he accounted for the sudden popularity of folk songs on the radio, on records, in night clubs, and at concerts.

"Part of it, of course, is our learning to appreciate our own music," Tom commented. "Another reason might be the sad state of our popular music. People always crave some kind of popular music—something with a simple melody and lyrics which can express their everyday moods. But the popular music that is being composed today has been repeating itself for years. Tin Pan Alley gives us the same cheap lyrics and the same trite melodies over and over again. They are manufactured according to a formula for the sole purpose of making money.

"But a folk song is usually a simple, honest expression of feeling that came straight from someone's heart. What it says is true and timeless. That's why it's been handed down from generation to generation."

You can hear Tom Scott sing some of his best folk songs in a new Signature album. (See "Sharps and Flats.") Or you can turn folk singer yourself if you invest in his new book, *Sing of America*, a collection of Scott's favorite folk songs arranged for guitar and piano.



Best ## Good. # Save Your Money

FOLK MUSIC

"Sing of America" (Signature). Tom Scott. An excellent variety of folk tunes in this album. Tom's singing is straightforward, and he doesn't try to dominate his songs. He gives you: *Haul Away, Joe; Scudda Hoo, Scudda Hay; John Henry; Froggie Went a-Courtin'; Sourwood Mountain; Soldier, Soldier, Will You Marry Me?; Foggy, Foggy Dew; Billy Boy; The Riddle Song; The Story of Twelve; Sit Down, Servant; and Two Wings.*

"Negro Folksongs" (Disc). Lead Belly. Your education in the music of America isn't complete until you've heard Huddie Ledbetter (better known as "Lead Belly") relate his adventurous life in song. Huddie really sings the history of the Negro in America as he pours his tremendous vitality into these eighteen work songs, spir-

ituals, cowboy songs, country dance songs, and blues numbers.

You get an inkling of Huddie's versatility here, for "the King of the 12-string guitar" not only accompanies himself on the guitar in this album, but takes a whack at the piano and accordion, too. Fred Ramsey comments in the album notes: "Huddie's transfer of his guitar style to piano suggests that boogie-woogie on guitar may have traveled around a lot on the road before it came inside and was played on a keyboard."

CHRISTMAS SONGS

The Christmas Song and ## *Begin the Béguine* (RCA Victor). Tony Martin. It's a doleful *Christmas*, and Tony ought to give it back to Tormé who wrote it. *Begin* is more substantial stuff.

Silent Night and *O Holy Night* (M-G-M). Lauritz Melchior. Pompous, empty singing of two beautiful, simple melodies. Melchior should know better.

White Christmas and *The Christmas Song* (M-G-M). Kate Smith. Kate gets through the first side, all right, but hams up the second in a heavy-handed attempt to be cute. We'll take Bing's

version of the first side and the King Cole version of the second.

Sing and Rejoice (RCA Victor). Dick Leibert plays sixteen of your favorite Christmas carols on the Radio City Music Hall's big organ. If you haven't a pianist in the house, this album should supply the ideal background for your holiday vocalizing.

#####

A "Sharps & Flats Special"

A Christmas Carol (M-G-M). Lionel Barrymore takes the part of Scrooge in Dickens' famous Christmas story. The recording is well-acted and clear in tone. Even though we knew what was coming, we found ourselves drawing closer to our vic and getting more and more excited. We're sure you'll like this album of four records. And we suggest you slip it on the family vic on Christmas Eve.

#####



Adapted for radio by Frederick Garrigus

Dickens' Christmas Carol

FRED (Fades in): A merry Christmas, Uncle! God save you!

SCROOGE: Bah! Humbug!

FRED: Christmas a humbug, Uncle? You don't mean *that*, I'm sure!

SCROOGE: I do! Out upon merry Christmas! What's Christmastime to you but a time for paying bills without money; a time for finding yourself a year older, and not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I had my will, every idiot who goes about with "Merry Christmas" on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart! He should!

FRED: Uncle!

SCROOGE: Nephew, keep Christmas your own way, and let me keep it in mine.

FRED: Keep it! But you *don't* keep it!

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SCROOGE: Let me leave it alone, then! Much good may it do you! Much good it has ever done you!

FRED: There are many things from which I might have derived good, by which I might have profited, I dare say, Christmas among the rest. But I am sure I have always thought of Christmastime as a good time; a kind, forgiving, charitable, pleasant time; and I say, God bless it!

BOB: Amen!

SCROOGE: Let me hear another sound from you, Bob Cratchit, and you'll keep your Christmas by losing your situation! As for you, nephew, you're quite a powerful speaker, sir; I wonder you don't go into Parliament.

FRED: Don't be angry, Uncle. Come! Dine with us tomorrow.

SCROOGE: I - I'll see you in -

FRED: But why? Why, Uncle?

SCROOGE: Why did you get married, nephew?

FRED: Because I fell in love!

SCROOGE: Because you fell in love! Good afternoon!

FRED: Nay, Uncle, but you never came to see me before that happened. Why give it as a reason for not coming now?

SCROOGE: Good afternoon!

FRED: I am sorry, with all my heart, to find you so resolute. But I have made the trial in homage to Christmas and I'll keep my Christmas humor to the last. So, a merry Christmas, Uncle!

SCROOGE: Good afternoon!

FRED: And a merry Christmas to you, Bob Cratchit!

BOB: A merry Christmas, sir! God bless it!

SCROOGE: Bah! Humbug!

SOLICITOR (Voice fades in): Beg pardon, sir, but is this Scrooge and Marley's?

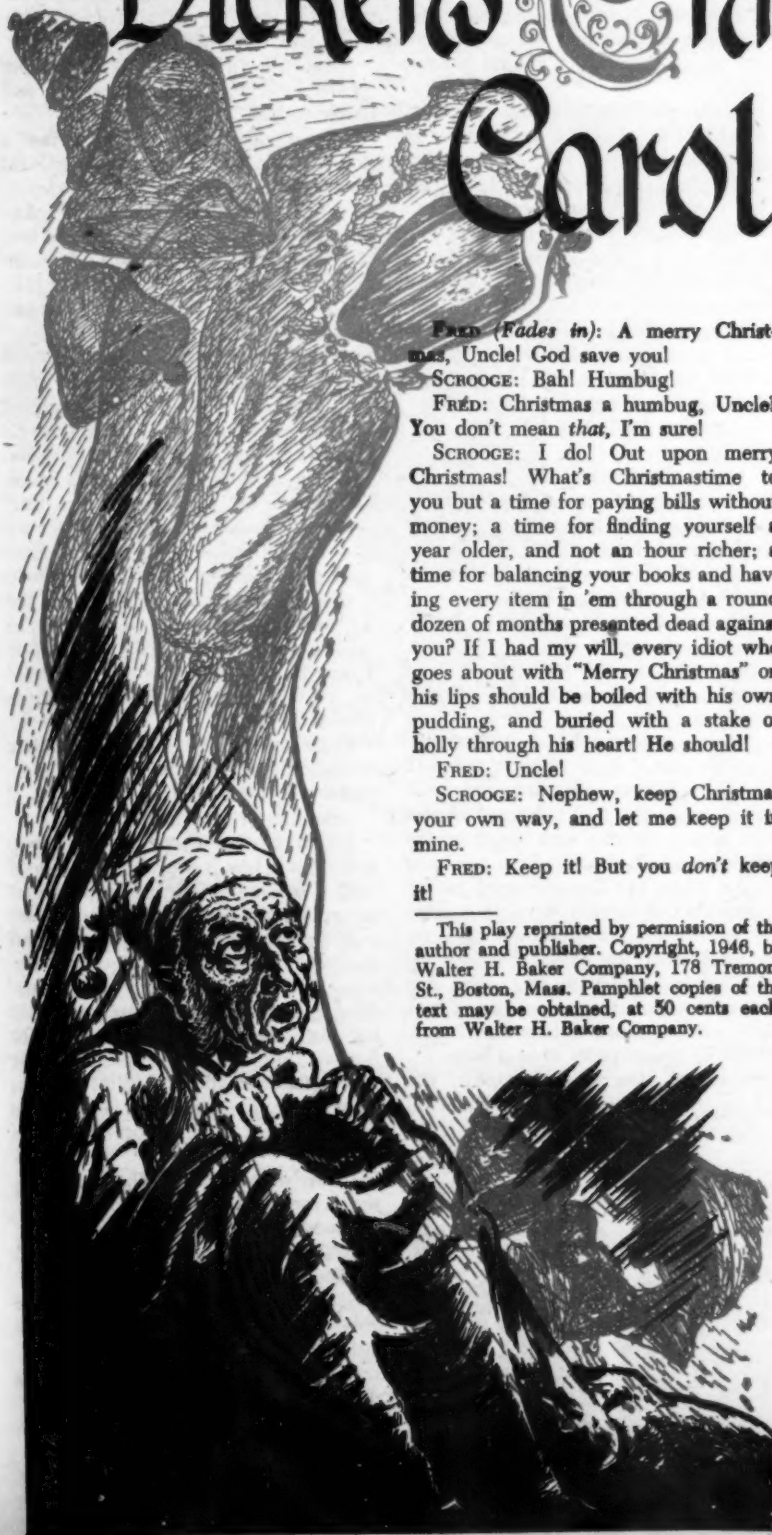
SCROOGE: It is!

SOLICITOR: Have I the pleasure of addressing Mr. Scrooge or Mr. Marley?

SCROOGE: Jacob Marley has been dead these seven years. He died seven years ago this very night.

SOLICITOR: At this festive season of the year, Mr. Scrooge, it is more than usually desirable that we should make some slight provision for the poor and destitute, who suffer greatly at the present time.

SCROOGE: Are there no prisons?



SOLICITOR: Plenty of prisons, Mr. Scrooge. But a few of us are trying to raise a fund to buy the poor some meat and drink, and means of warmth. What shall I put you down for?

SCROOGE: Nothing!

SOLICITOR: You wish to be anonymous, Mr. Scrooge?

SCROOGE: I wish to be left alone! Since you ask me what I wish, sir, that is my answer. I don't make merry myself at Christmas, and I can't afford to make idle people merry. I help to support the prisons and the workhouses — those who are badly off must go there!

SOLICITOR: Many can't go there, sir, and many would rather die.

SCROOGE: If they would rather die, they had better do it, and decrease the surplus population. Good afternoon!

SOLICITOR (*Fade out on the last of this speech*): Good afternoon, Mr. Scrooge, and a merry Christmas to you!

SCROOGE: Bah! Humbug! (*Pause*) Here you, Bob Cratchit!

BOB: Yes, sir.

SCROOGE: You'll want all day tomorrow, I suppose?

BOB (*Timidly*): If it's quite convenient, sir.

SCROOGE: It's *not* convenient, and it's not fair! If I was to stop half a crown for it, you'd think yourself mightily ill-used, I'll be bound!

BOB: Yes, sir.

SCROOGE: And yet you don't think me ill-used, when I pay a day's wages for no work.

BOB: It's only once a year, sir.

SCROOGE: A poor excuse for picking a man's pocket every twenty-fifth of December! But I suppose you must have the whole day. Be here all the earlier next morning!

BOB: I shall indeed, sir. Good night, Mr. Scrooge, and a merry Christmas to you!

SCROOGE: Bah! Humbug!

(*A few measures of Christmas music fade in and, after ten seconds, fade down and out. Pause.*)

(*Sound effect. First, a single bell rings; this peal is taken up by several bells, and continues for a few seconds. Stop. The sound of a chain being dragged over the floor fades in, becomes very near, and stops. Pause.*)

SCROOGE (*Terrified*): A ghost! I know him! Marley's ghost! (*Coldly*) How now! What do you want with me?

MARLEY'S GHOST: Much!

SCROOGE: Who are you?

MARLEY'S GHOST: In life I was your partner, Jacob Marley.

SCROOGE: Mercy! Dreadful apparition, why do you trouble me? Who do spirits walk the earth, and why do they come to me?

MARLEY'S GHOST: It is required of every man that the spirit within him

should walk abroad among his fellow-men; and if that spirit goes not forth in life, it is condemned to do so after death. In life my spirit never roved beyond the narrow limits of our money-changing hold; and weary journeys lie before me!

SCROOGE: Seven years dead. And traveling all the time? You might have got over a quantity of ground in seven years.

MARLEY'S GHOST: O blind man, blind man! Not to know that no space of regret can make amends for one life's opportunities misused! Yet I was like this man; I once was like this man!

SCROOGE (*Faltering*): But you were always a good man of business, Jacob.

MARLEY'S GHOST: Business! Mankind was my business; but hear me! My time is nearly gone! I cannot tell you all I would. A very little time is permitted me. I cannot rest, I cannot stay, I cannot linger anywhere! Hear me!

SCROOGE: I will. But don't be flowery, Jacob, pray!

MARLEY'S GHOST: I am here tonight to warn you that you have yet a chance and hope of escaping my fate. A chance and hope of my procuring, Ebenezer!

SCROOGE: You were always a good friend to me, Jacob. Thank'ee.

MARLEY'S GHOST: You will be haunted by three spirits.

SCROOGE: Is that the chance and hope you mentioned, Jacob? I—I think I'd rather not!

MARLEY'S GHOST: Without their visits, you cannot hope to shun the path I tread. Expect the first tomorrow night, when the bell tolls one. Expect the second on the next night at the same hour. The third, upon the next night, when the last stroke of twelve has ceased to vibrate. Look to see me no more. And for your own sake, remember what has passed between us!

(*Christmas fades in and, after five seconds, fades down and out. Clock strikes a deep, gull, hollow one. Pause. Whirring sound fades in and stops.*)

SCROOGE: Are you the spirit, sir, whose coming was foretold to me?

GHOST OF THE PAST: I am!



SCROOGE: Who and what are you?

GHOST OF THE PAST: I am the Ghost of Christmas Past. Your past. The things that you will see with me are shadows of the things that have been; they will have no consciousness of us.

SCROOGE: What business brings you?

GHOST OF THE PAST: Your welfare. Rise, and walk with me!

SCROOGE (*In supplication*): Not out of the window, Spirit! I am mortal, and liable to fall!

GHOST OF THE PAST: Bear but a touch of my hand upon your heart, and you shall be upheld! Come! (*Pause*)

(*Violin and piano fade in softly playing "Sir Roger de Coverley" — the music continues to play softly underneath the dialogue until the music cue.*)

GHOST OF THE PAST: Do you know this office, Ebenezer Scrooge?

SCROOGE: Know it! I was apprenticed here! And there's old Fezziwig. Bless his heart, it's Fezziwig, alive again! (*Pause*) And there's Dick Wilkins, to be sure! My old fellow-apprentice, bless me, yes. There he is. Fezziwig was much attached to me and Dick. Dear, dear! (*Pause. Reminiscently*) What parties we had in this office on Christmas Eve! And old Fezziwig and Mrs. Fezziwig — they always danced top couple in the Sir Roger de Coverley, just as they're doing it there now. Those were happy times, Spirit! And how very grateful we all were to old Fezziwig for those Christmas Eves!

GHOST OF THE PAST: A small matter to make these silly folks so full of gratitude.

SCROOGE: A small matter, Spirit?

GHOST OF THE PAST: Old Fezziwig spent but a few pounds of your mortal money — three or four, perhaps. Is that so much, that he deserves this praise?

SCROOGE: It isn't that, Spirit. He had the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count 'em up; what then? The happiness he gives is quite as great as if it cost a fortune. (*Pause*)

GHOST OF THE PAST: What's the matter, Scrooge?

SCROOGE: Oh — nothing particular.

GHOST OF THE PAST: Something, I think.

SCROOGE: No, no! I should like to be able to say a word or two to my clerk just now. That's all.

GHOST OF THE PAST: My time grows short! Come with me! Quick!

(*Music cue. Dance music fades down quickly, and cuts out.*) (*Pause.*)

GHOST OF THE PAST: Do you know this scene, Scrooge?

(*Continued on page 28*)



How to buy a Christmas camera...

Who's it for? A beginner? Someone who already has the "bug" and wants a camera that's a little more advanced? Or the ace who really knows his stuff... and has his sights set high? At your Kodak dealer's, you'll find a model that rates tops with any of them. So grab your Christmas list. We're going shopping.



Beginner?

1. **Simple little Brownie Cameras**... the Baby Brownie Special and the "Targets." Ideal for beginners, they make swell snaps for those whose photography simmers down to "see it... shoot it."
2. **Brownie Cameras with Flash Equipment**... the Brownie Flash Six-20; Brownie Reflex, Synchro Model. Also for beginners, but that flash feature puts them a notch ahead... puts picture-making on an anywhere, anytime, indoors-or-out basis.

Pretty Well Along?

3. **Kodak Folding Cameras**... Kodak Vigilant Junior, and three more advanced Vigilants... the old family stand-bys brought right up to date. Simple ones... and others with faster, more versatile shutters (some with built-in flash synchronization), keener lenses, and adjustable focusing.
4. **Kodak Miniatures**... the Kodak Flash Bantam and the Kodak 35's... little cameras that pack lots of wallop when it comes to making good pictures. The more serious fans go for these in a big way... and for travelers, especially, they're swell.

All-Out Fan?

5. **The Kodak Reflex**... a camera star to hitch your wagon to... the pop-up hood... the big, brilliant view-finder that "previews" pictures full image size... a raft of other wanted features. It costs more... but it's worth every penny.



And remember... anyone who gets a Kodak or Brownie camera for Christmas will want to start shooting pronto! So include a roll or two of Kodak Verichrome... the film that "gets" the picture. The famous Kodak Film Family includes Kodak Plus-X, Kodak Super-XX... full-color Kodachrome and Kodacolor. If you haven't tried color pictures, you've a big thrill ahead.

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Note: Prices range from a few dollars for Brownie cameras, to over a hundred for the finer Kodak cameras. But at any price... a Kodak-made camera is your money's worth, *plus*.

Kodak

THE big Yuletide prom is in the offing. The date is set, and you're set with a date. You should be feeling as festive as the star on top of your Christmas tree.

Except, you remind us, getting to the dance isn't *all*. Once there, who dances with whom, when, and why?

BOY dates GIRL

Q. *At a dance is a boy expected to dance with his girl's friends?*

A. Yes. A school, class, or club dance is not the place for twosome tactics. When you take Donna out to dine and dance at the Majestic Hotel, it's your *private party*. And you are expected to devote yourself exclusively to Donna. But any dance sponsored by a group of your friends is a *party-party*. You shouldn't go unless you intend to talk and dance with a number of the guests. Would you go to a party at Midge's home and ignore all the company but your favorite gal? We hope not.

The rule books say you should dance the first and last dance with your date (and the "supper dance" if it's that kind of an affair). You will probably want to claim two or three other dances with Donna, and this is permissible. But at least half of your dances should be with other girls. Of course, you should see that Donna has a partner whenever you dance with someone else.

The simplest way of arranging an exchange of partners is to join another couple at the end of a dance. Ask your friend Bob if he'd like to exchange a dance. Or you may simply say to Bob's date, "May I have the next dance, Ginny?" This is a cue for Bob to ask your date to dance.

You shouldn't dance only with those girls you know, either. If your chum Dirk has invited a girl from out-of-town to the prom, you should go out of your way to make her feel at home.

It is Dirk's responsibility to see that his date is introduced to all his friends. And when Dirk introduces his girl to you, courtesy demands that you immediately invite her to dance.

Q. *Our freshman class is having a Christmas tea dance. Since most of the members of our class do not date regularly, and since we want the whole class to attend, we decided to make it a non-dating affair. But now our dance committee is getting cold feet. Suppose the boys just stand on one side of the room and the girls stand on the other. Can*



by Gay Head



you give us any suggestions as to how we can get everyone to dance?

A. Good for your committee for boosting the "dateless" dance! We've always thought high schools should have more of these. It's a shame for half of the members of a class or club to miss out on all the dances just because they haven't a regular escort or are shy of asking for a date.

However, the stag dance poses two problems for your dance committee: (1) the problem of keeping the sidelines depopulated and (2) the problem of keeping the few couples who are in the habit of dating from sabotaging the party by going off in exclusive little twosomes. (Not that we want you to put any obstacles in the path of true love. But you did announce this as a "dateless" affair. And if you let the twosomes take over, the others will feel uncomfortable.)

The best solution is for your dance committee to take charge of scrambling partners. Here are a few lively variations on the old "grand march" idea that will get everyone into circulation:

Autograph Program Cards. Give all the boys a card and a pencil. Tell them they have five minutes in which to secure the autographs of as many girls as possible. This serves as a mixer. Then when the rush is over, announce that the first name on each boy's card is his partner for the first dance, the next name his partner for the second, etc.

The autograph card will solve the partner problem for the whole dance. But, you may prefer to use a variety of "mixers." We suggest the following:

Musical Mixer. Prepare duplicate

slips containing the names of familiar tunes. One set of slips is passed out among the boys, the other to the girls. Then everyone must circulate humming his tune until he locates someone else humming the same tune. (No singing of words allowed.) The two people who are humming the same tune become partners for the next dance.

Balloon Mixer. Secure in advance a list of all the girls who expect to come to the dance. Write their names on slips of paper and insert the slips in toy balloons. Inflate the balloons and place them in a net suspended from the ceiling. When you wish to effect a change of partners, release the balloons. The boys must scramble for them, burst them, and each dances with the girl whose name appears on his slip.

States and Capitals. Pin a paper containing the outline of a state on each girl's back. Give each boy a slip of paper containing the name of a state capital. The boy whose slip reads Boise must go in search of Miss Idaho, and she becomes his partner.

Famous Pairs. Compile a list of names of famous couples: Caesar and Cleopatra, Romeo and Juliet, Elizabeth and Essex, Fred Astaire and Ginger Rogers, Jack and Jill, etc. Give the girls slips bearing women's names, and boys those containing men's names. Caesar then finds Cleo and dances with her.

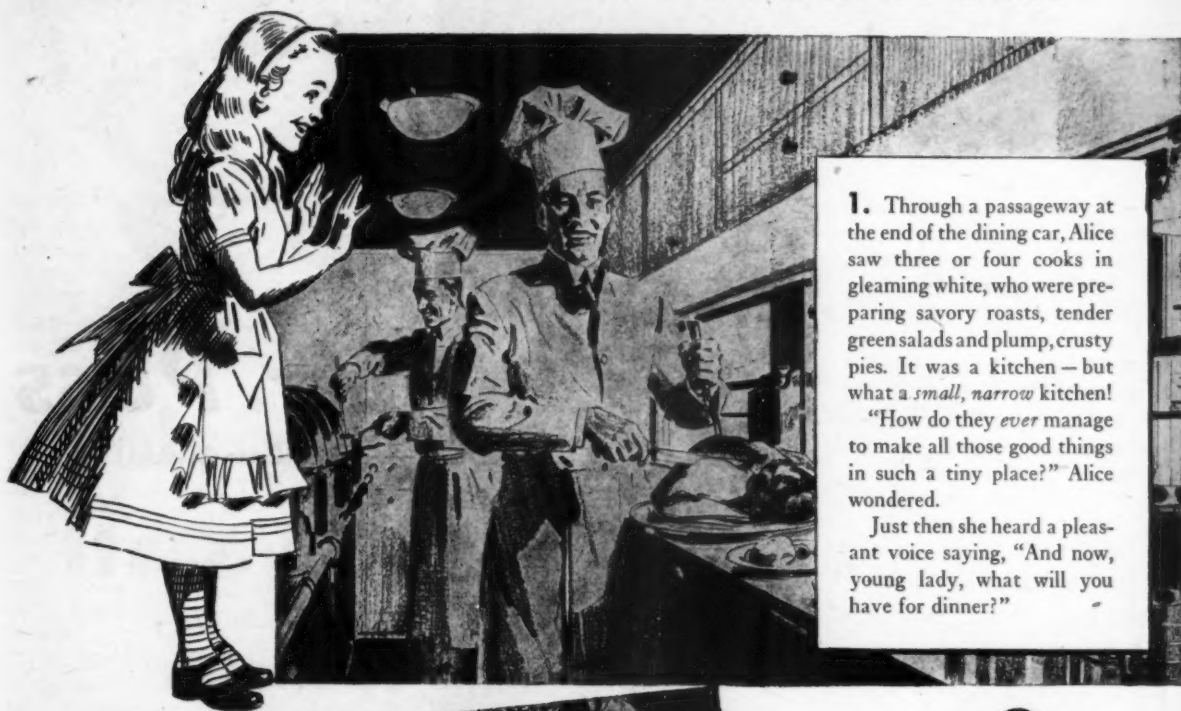
If you should have more boys than girls at your dance, or *vice versa*, you may want to have a few "robber" or "cut-in" dances. Announce that the cutting will be done by whichever sex is in the majority. Some amusing variations on the straight "robber dance" are:

The Lemon Dance. Give each unattached boy (or girl) a lemon. He may then hand the lemon to any boy on the dance floor and dance with that boy's partner. The lad who draws the lemon quickly passes it to someone else, etc.

Broom Dance. This is like the *lemon dance* except that each unattached boy is given a broom to dance with. He dances up to a couple and trades his broom for a girl. The girl's ex-partner then takes a whirl with the broom.

When your party gets rolling, you won't need to supervise the swapping of partners for every dance. Once the group gets warmed up, they will welcome the opportunity to choose their own partners for a few dances. But whenever you notice a lag in the fun, be ready with another mixer.

Alice dines in *Wonderland*



1. Through a passageway at the end of the dining car, Alice saw three or four cooks in gleaming white, who were preparing savory roasts, tender green salads and plump, crusty pies. It was a kitchen — but what a *small, narrow* kitchen!

"How do they *ever* manage to make all those good things in such a tiny place?" Alice wondered.

Just then she heard a pleasant voice saying, "And now, young lady, what will you have for dinner?"



2. It was a delicious dinner that Alice ate as her train glided past farm lands, along rivers, over bridges, and through villages, towns, and cities. Alice couldn't help thinking that house-keeping in a dining car must be *dreadfully* difficult.

"It's not easy," said the same pleasant voice. "On this car, in addition to all the food, we carry over 900 pieces of china and another 900 pieces of silverware, 900 napkins, 300 pieces of glassware, and 200 tablecloths."

"Why," it went on, "we have 200 cooking utensils in our kitchen — and it's only 6½ feet wide and 16 feet long!"

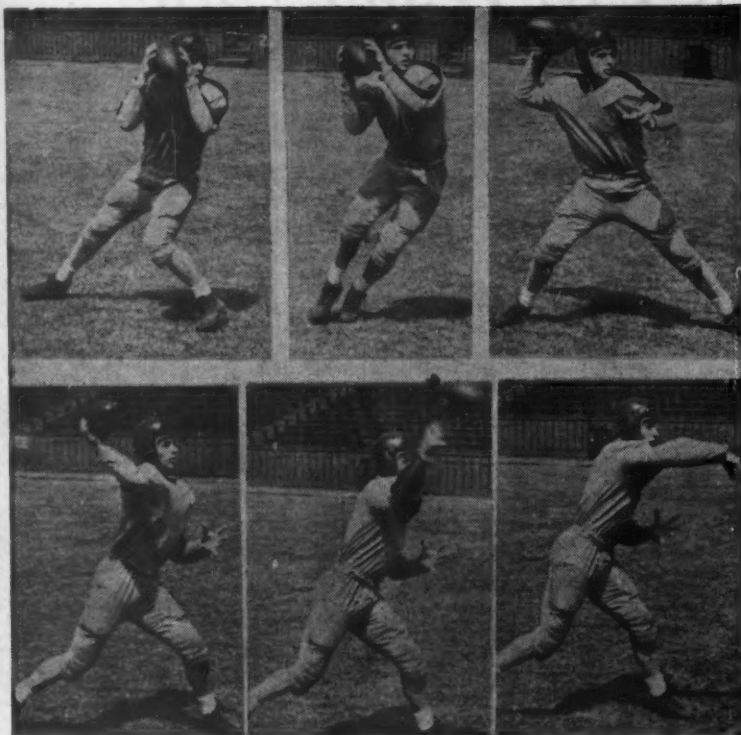


3. Without their marvelously designed equipment, railroad dining cars could never prepare the hundred million meals they serve each year.

Dining cars are just one of the many thousands of interesting and remarkable things which railroads provide so that you may ride the trains in comfort and safety. To provide all these things costs money; to improve them, costs more.

The railroads must be allowed to earn enough to meet these costs — so that they can keep on making the improvements in cars and engines, in tracks and terminals, in shops and signals, and all the other things that are necessary to furnish better and better service for you.

Association of American Railroads
WASHINGTON 6, D. C.



Mr. Pass

(Gene Rossides)

...and Mr. Catch

(Bill Swiacki)



ON the sea, it's Nimitz and Halsey. On the land, it's Eisenhower and MacArthur. And in the air, it's Rossides and Swiacki.

Rossides (Gene) and Swiacki (Bill) play quarterback and end, respectively, for Columbia University. And if you want to commit suicide, just tell a Columbia fan that R. and S. are not the greatest forward-passing combination in college football.

Ask the Army team about Mr. Pass and Mr. Catch. After piling up 32 straight victories over three and a half seasons, the Cadets bumped into R. and S. on October 25. Goodbye winning streak!

Rossides completed 18 passes and Swiacki made eight sensational catches. One of Swiacki's stabs in the end zone made even Gionfriddo's famous catch in the world series look like intramural stuff.

With Gene throwing and Bill catching, Columbia knocked off seven of their nine opponents, winding up the season with five straight wins over big-time opposition. When last heard from, they were busy turning down a half-dozen Bowl bids.

In the pictures on this page, Mr. Pass and Mr. Catch show you exactly how they do it. (They posed for these shots exclusively for *Scholastic Magazines*.)

Let's look at Rossides. Notice how he brings the ball up and back with both hands, assuring perfect control. He takes a skip-step forward (into a pocket formed by his protectors), cocks the ball behind his ear, and then whips it forward.

Note the follow-through of his arm in the last picture. That bend in the hand indicates the powerful wrist action with which Rossides releases the

ball—the secret of good passing.

Now for a quick glance at Swiacki. He is shown demonstrating the button-hook type of maneuver—one of his favorite stunts.

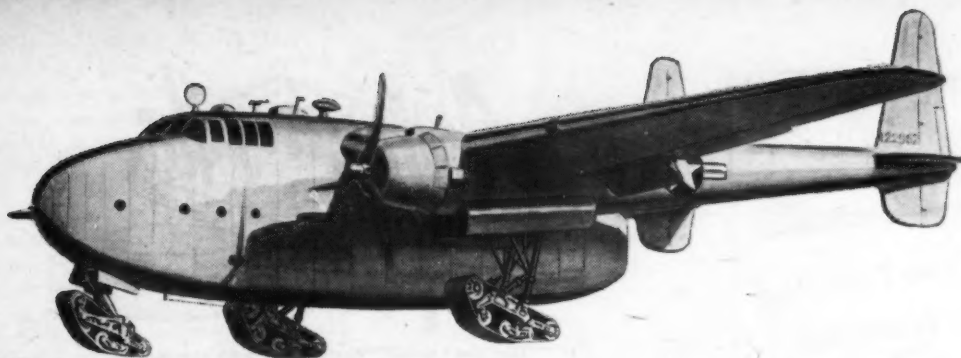
After running straight down the field for about eight yards, he comes to a sudden stop and wheels sharply to face the passer. The ball is delivered fast, head high.

Note how Swiacki keeps his hands up from the moment he starts pivoting. This enables him to reach for the ball instantly.

Rossides is a small, solidly built 160-pounder who hails from Erasmus Hall High School (Brooklyn, N. Y.). Swiacki, a Southbridge, Mass., product, is a lean six-foot-three-inch giant of 190 pounds.

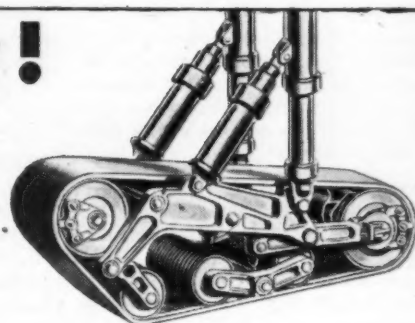
Both are honor students at Columbia, the gem of the Hudson River.

—HERMAN L. MASIN, *Sports Editor*



This plane carries its own runway!

**The Air Force's new track-type
landing gear makes
pavement out of pastureland**



• "Miles from the next airfield . . . got to set down, fast . . . how's that pasture below — mushy? . . . never mind, just so it's flat . . . this new landing gear will pull us through!"

• Thanks to American inventive genius, pilots of the Air Force's heavy aircraft will be able to land on pastureland, soft dirt, mud or sand, *then take off again!* This remarkable tractor-like undercarriage puts only one-third as much pressure on the ground as the regular wheel-type gear. The Air Force has proved its worth on a huge Fairchild C-82 Packet, the 54,000-pound transport you see on this page. All three tracks fold into the fuselage when the plane is in flight.

• Imagine how this invention could help blaze trails into territories long inaccessible! A C-82 could drop a bulldozer by parachute, then hover around for 30 or 40 minutes while an entirely suitable landing strip is roughed out of the terrain below. The strip could be *shorter*, too, for these tracks almost triple a plane's braking power!

• Young men who choose a career in the U. S. Air Force share the thrills of research and discoveries such as this. Its men are always searching for new ways to make air travel faster, safer, more effective in case of emergency. The U. S. Air Force is inspiring young men to greater endeavor, building the leaders of tomorrow. After graduation, it's a great career for the most ambitious and adventurous of American youth. Read more about it in the free booklet, *Getting Up in the World of Aviation*.

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U. S. ARMY RECRUITING PUBLICITY BUREAU

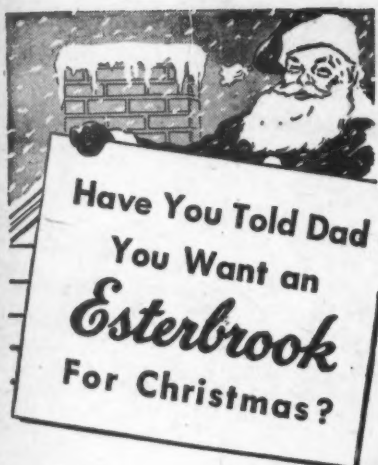
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✓✓✓**GENTLEMAN'S AGREEMENT**
(20th Century-Fox. Produced by Darryl Zanuck. Directed by Elia Kazan.)

The Editors have chosen 20th Century-Fox's *Gentleman's Agreement* as their Movie-of-the-Month for December. Yes, Laura Hobson's best-selling novel about anti-Semitism has been made into a first-rate dramatic film. And for our money, the film treatment of the problem has even more conviction than Miss Hobson's book had.

Why? Our guess is that Elia Kazan is a better director than Miss Hobson is a writer. Miss Hobson had a fine idea in her book, but her characters weren't always convincing and her style of writing was a little forced. Kazan, on the other hand, has as thorough an understanding of his medium as anyone in Hollywood today. (He directed last year's *Boomerang*, as well as *All My Sons*, the critics' nomination for the best play produced on Broadway last year.) In addition, Kazan here has at his command a cast composed of some of the best actors in Hollywood who are acting at their very best (Gregory Peck, Dorothy McGuire, John Garfield, Anne Revere, and Dean Stockwell).

As you probably know, *Gentleman's Agreement* is about anti-Semitism among "nice people." It's not about Nazi fanatics who talk openly about wholesale murder of the Jewish people. It's not even particularly about those stupid people who go about calling Jews *yids* or *kikes*, and telling vicious jokes about the Jew.

Gentleman's Agreement goes after a group of offenders who don't shout and who don't practice violence, but who nevertheless encourage race prejudice. They are the people who won't let Jews join their clubs, stay in their hotels, visit their summer camps, buy homes in their towns, enter their colleges, or work in their firms. No, they don't shout, these fellows. They just engage



Writer (Gregory Peck) explains anti-Semitism to son (Dean Stockwell).

in a quiet conspiracy (the "gentleman's agreement") to keep all Jews from enjoying the full privileges of living in a democracy.

No one can see this film and not be a lot wiser about race prejudice. No one can see the film and not have a much clearer picture of what he as an individual can and should do to wipe out this evil disease.

You might think a film would have to get up on a soapbox to make the points that this film makes. But *Gentleman's Agreement* doesn't preach, and this is its chief merit. It has incorporated all its relentless examination of anti-Semitism into a dramatic story. It is the story of Phil Green (Gregory Peck), a crusading writer assigned to write a series of articles on anti-Semitism for a liberal magazine. How Phil goes about this, and how he learns for himself what prejudice is and how it operates is one half of the story. The other half is concerned with Phil's falling in love with a girl. The girl (Dorothy McGuire) believes in fighting race prejudice (when, as the film points out, it is sponsored by Hitlers and Bilbos), but she herself is party to a "gentleman's agreement." She has a long, hard struggle before she really comprehends the ideas for which Phil is fighting.

Since an understanding of each other and each other's ideals is the most important problem two people considering marriage must solve, the film has a dramatic conflict quite aside from the timely issue of race prejudice.



Possibly you will feel that the film's solution to the problem it poses is a little unconvincing, that the girl overcomes her own prejudices more easily than people do in real life. You may doubt that the writer and girl will "live happily ever after." And your skepticism on this point would be justified. For it is difficult to eradicate prejudice overnight.

But, at least, the film makers have made an effort to get at the heart of their problem, instead of stepping timidly around it. And they have made their characters struggle for a solution, instead of handing it to them on a silver platter. For this, Producer Zanuck, Director Kazan, and Miss Hobson deserve great credit. If everyone approached this problem as forthrightly as the people responsible for this film, we could lick the nasty discrimination that exists in our country.

The appearance of such films as *Crossfire* and *Gentleman's Agreement*, at a time when the nation is reading the report of the President's Committee on Civil Rights, is very encouraging. It shows that some Americans, at least, are determined to live up to those fine documents aboard the Freedom Train.

MOVIE CHECK LIST

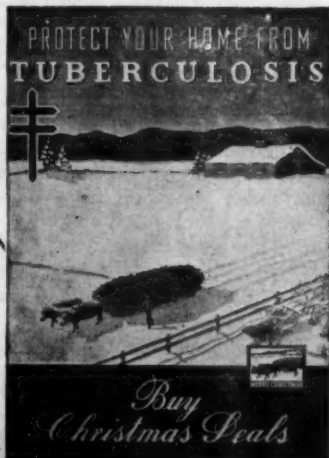
Drama: ✓✓✓Gentleman's Agreement. ✓✓The Bishop's Wife. ✓✓The Fugitive. ✓✓So Well Remembered. ✓✓Cass Timberlane. ✓✓Daisy Kenyon. ✓✓Golden Earrings. ✓✓The Swordsman. ✓✓Monsieur Verdoux. ✓✓I Know Where I'm Going. ✓✓Body and Soul. ✓✓Wild Harvest. ✓✓Nightmare Alley. ✓✓The Foxes of Harrow. ✓✓Unconquered. ✓✓Forever Amber. ✓✓Green Dolphin Street. ✓✓Desire Me. ✓✓The Tawny Pipit. ✓✓The Unfinished Dance.

Comedy: ✓✓✓The Voice of the Turtle. ✓✓Where There's Life. ✓✓The Secret Life of Walter Mitty. ✓✓Life with Father.

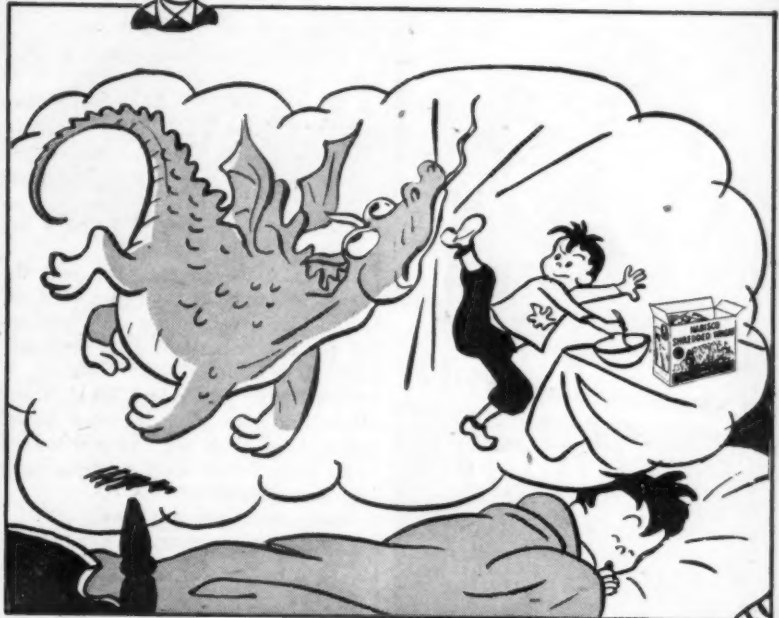
Mystery: ✓✓✓Crossfire. ✓✓Ride the Pink Horse. ✓✓The Unsuspected. ✓✓Out of the Past. ✓✓Dark Passage.

Musical: ✓✓Song of Love. ✓✓Variety Girl. ✓✓New Orleans.

Documentary: ✓✓The Roosevelt Story.



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What items should you have on tap?
What costs a tiny bit,
and yet Makes gifts just twice as nice to get?

Dannison
GIFT WRAPPINGS

At Stationery Departments Everywhere

Dickens' Christmas Carol

(Continued from page 18)

SCROOGE: Yes; again it is myself, with one I loved. I was a young man on that fatal day, Spirit!

(Music plays softly "Drink to Me Only With Thine Eyes" underneath the following dialogue.)

GHOST OF THE PAST: Listen to what they say!

GIRL: It matters little to you, Ebenezer, very little. Another idol has displaced me; and if it can comfort you in time to come, I think it no just cause to grieve.

YOUTHFUL SCROOGE: What idol has displaced you?

GIRL: A golden one. You fear the world too much. I have seen your nobler aspirations fall off one by one, until the master-passion, gain, engrosses you. Have I not?

YOUTHFUL SCROOGE: What then? Even if I have grown so much wiser, what then? I am not changed toward you. Have I ever sought release from our engagement?

GIRL: In words, no. Never.

YOUTHFUL SCROOGE: In what, then?



GIRL: In a changed nature; in an altered spirit; in another atmosphere of life; another hope as its great end. If you were free today, tomorrow, can I believe that you would choose a dowerless girl? Do I not know that your repentance and regret would surely follow? I do; and I release you. With a full heart, for the love of him you once were.

(Music fades down and cuts out.)

GHOST OF THE PAST: I told you these were the shadows of the things that have been. Do not blame me!

SCROOGE: Remove me! I cannot bear it. Haunt me no longer!

(Lively music fades in on this last speech. Stop music after five seconds. Whirring sound fades up and in; continue for three seconds and cut out.)

GHOST OF THE PRESENT: Look up! Look up, and know me better, man! I am the Ghost of Christmas Present. Look upon me! YOU have never seen the like of me before!

SCROOGE: Never!

GHOST OF THE PRESENT: Will you come forth with me, Ebenezer Scrooge?

SCROOGE: Spirit, conduct me where you will. I went forth last night on com-

pulsion, and I learnt a lesson which is working now. Tonight, if you have aught to teach me, let me profit by it.

GHOST OF THE PRESENT: Touch my robe!

(Lively Christmas music fades in, fades down and then continues diminishing underneath the following dialogue until the music cue.)

GHOST OF THE PRESENT: Do you know this home, Ebenezer Scrooge?

SCROOGE: Why it's my clerk's home! It's Bob Cratchit's home!

GHOST OF THE PRESENT: Ay, Bob Cratchit's house! Your clerk, Bob, who pockets on Saturdays but fifteen shillings! Yet the Ghost of Christmas Present blesses his four-roomed house with the sprinklings of his torch! Listen! (Pause)

MRS. CRATCHIT: What has ever got your precious father, then? And Tiny Tim! And Martha warn't as late last Christmas day, by half an hour!

PETER: Here's Martha, Mother! Hurrah! That's such a goose, Martha!

MRS. CRATCHIT: Why bless your heart alive, my dear, how late you are! Well, never mind, so long as you are come. Sit ye down before the fire, my dear, and have a warm. Lord bless ye!

PETER: No, No! There's Father and Tiny Tim coming! Hide, Martha, hide!

BOB (Fades in): Why, where's our Martha?

MRS. CRATCHIT: Not coming, Bob!

BOB: Not coming!—Not coming upon Christmas day!

MARTHA (Laughingly): I'm here, Father!

BOB: Martha!

MRS. CRATCHIT: And how did Tiny Tim behave, Bob?

BOB: As good as gold, and better! You know, he told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember, upon Christmas day, who made the lame beggars walk and blind men see.

MRS. CRATCHIT: Is the punch ready, Bob?

BOB: It is, and for the first toast I'll give you Mr. Scrooge, the Founder of the Feast!

MRS. CRATCHIT: The Founder of the Feast indeed! I wish I had him here! I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it!

BOB: My dear, the children! Christmas day!

MRS. CRATCHIT: It should be Christmas day, I'm sure, on which one drinks the health of such an odious, stingy, hard, unfeeling man as Mr. Scrooge. You know he is, Robert! Nobody knows it better than you do, poor fellow!

BOB: My dear, Christmas day.

MRS. CRATCHIT: I'll drink his health for your sake, Robert, not for his! Long life to him! A merry Christmas and a happy New Year! He'll be very merry and very happy, I have no doubt!

BOB: Come, a merry Christmas to us all, my dears. God bless us!

TINY TIM: God bless us, every one! (Stop music. Pause. Clock tolls twelve. Whirring sound fades up and in. Pause.)

SCROOGE: I am in the presence of the Ghost of Christmas Yet to Come?

GHOST OF THE FUTURE: You are!

SCROOGE: Ghost of the Future! I fear you more than any specter I have seen! But, as I know your purpose is to do me good, and as I hope to live to be a better man, I am prepared to bear your company with a thankful heart.

GHOST OF THE FUTURE: Follow me!

SCROOGE: Lead on! Lead on! The night is waning, fast, and it is precious time to me, I know. Lead on, Spirit!

GHOST OF THE FUTURE: Stop here on this corner, and listen. (Pause)

FIRST MAN (Voice fades in): No, I don't know much about it either way. I only know he's dead.

SECOND MAN: When did he die?

FIRST MAN: Last night, I believe.

SECOND MAN: What has he done with his money?

FIRST MAN: I haven't heard. He hasn't left it to me, that's all I know! Bye-bye! (Pause)

GHOST OF THE FUTURE: Follow me, Ebenezer Scrooge, to yet another scene!

WOMAN (Voice fades in): Look here, old Joe, here's a chance!

JOE (Eagerly): What have you got to sell? What have you got to sell?

WOMAN: Half a minute's patience, Joe, and you shall see! Every person has a right to take care of themselves! He always did! If he had been natural in his lifetime, he'd have had somebody to look after him when he was struck with Death, instead of lying gasping out his last there, alone, by himself!

JOE: It's the truest word that was ever spoke, it's a judgment on him! (Short pause) What do you call this? Bed curtains?

WOMAN: Ah! Bed curtains! Don't drop that oil upon the blankets, now!

JOE: His blankets?

WOMAN: Whose else do you think? He isn't likely to take cold without 'em, I dare say!

SCROOGE: I see, I see! The case of this unhappy man might be my own. My life tends that way now. Spirit, let me see some tenderness connected with a death, or this dark chamber, Spirit, will be forever present to me!

GHOST OF THE FUTURE: Follow me! (Pause)

SCROOGE: Bob Cratchit's home again! But why are they all so quiet? What's that the boy is reading?

Gosh... they all want WILSON!

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(The quiet music of a Christmas hymn plays softly underneath the following dialogue to the music cue.)

PETER (Reading): "And he took a little child, and set him in the midst of them." What's the matter, Mother, why have you stopped your needlework?

MRS. CRATCHIT: The color hurts my eyes. There, now they're better again. It makes them weak to work by candle-light; and I wouldn't show weak eyes to your father when he comes home. It must be near his time.

PETER: Past it, rather. But I think he has walked a little slower than he used, since Tiny Tim is gone, Mother.

MRS. CRATCHIT: I have known him walk, with Tiny Tim upon his shoulder, very fast indeed!

PETER: And so have I, often!

MRS. CRATCHIT: But Tiny Tim was very light to carry, and his father loved him so, that it was no trouble. Ah, there's your father at the door!

BOB (Fade in): Hello, Mother. Hello, Peter!

MRS. CRATCHIT: You're late, dear. You went to the grave today, Robert?

BOB: Yes, my dear. I wish you could have gone. It would have done you good to see how green a place it is. But you'll see it often. I promised Tiny Tim that I would be there on a Sunday. My little child!

(Fade out on this speech and broken sobs. Fade out music.)

SCROOGE: Specter, something informs me that our parting moment is at hand. I know it, but I know not how. Before you leave me, answer me one question. Are these the shadows of things that will be, or are they shadows of the things that may be only?

GHOST OF THE FUTURE: Men's courses will foreshadow certain ends, to which, if persevered in, they must lead. But if the courses be departed from, the ends will change.

SCROOGE: Say that it is thus with what you show me! Spirit! Hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope? Assure me that I yet may change these shadows you have shown me by an altered life! (Pause) I will honor Christmas in my heart, and try to keep it all the year! I will live in the Past, the Present, and the Future! I will not shut out the lessons that they teach!

(Sound effect. Into the last part of the above speech fade up the sound of church bells pealing. Continue loudly for a few seconds, and then fade down and peal intermittently underneath following dialogue to the Sound Cue.)

SCROOGE: Why it's morning! It's a clear, bright day, and I am in my own room!

(Sound effect. Window opens.)

SCROOGE (Calls out): Hallo! Hallo, there! What's today?

BOY (From a distance): Eh?

SCROOGE: What's today, my fine fellow?

BOY (Nearer): Today! Why it's CHRISTMAS DAY!

SCROOGE: It's Christmas day! I haven't missed it! Hallo there, my fine fellow!

BOY: Hallo!

SCROOGE: Do you know the Foulter's, in the next street at the corner?

BOY: I should hope I did!

SCROOGE: An intelligent boy! A remarkable boy! Do you know whether they've sold the prize turkey that was hanging up there? Not the little prize turkey—the big one?

BOY: What! The one as big as me?

SCROOGE: What a delightful boy. It's a pleasure to talk to him! Yes, my buck!

BOY: It's hanging there now!

SCROOGE: Is it? Go and buy it!

BOY: Walk-ER!

SCROOGE: No, no, I am in earnest. Go and buy it, and tell 'em to bring it here, that I may give the man the direction where to take it. Come back with the man, and I'll give you a shilling.

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Come back with him in less than five minutes, and I'll give you half a crown! (To himself) I'll send it to Bob Cratchit's! He shan't know who sends it. It's twice the size of Tiny Tim!

(Old Christmas air fades in, plays for ten seconds, and then fades down and out. Pause. Sound effect. Clock strikes nine. Pause.)

SCROOGE (Gleefully): He's late! The day after Christmas, and Bob Cratchit's late for work! Ah, there he comes. (Pause. Gruffly) Hallo! What do you mean by coming here at this time of day, Bob Cratchit?

Bob: I am very sorry, sir; I am behind my time!

SCROOGE: You are? Yes! I think you are! Step this way, if you please, sir!

Bob: It's only once a year, sir. I was making rather merry yesterday, sir.

SCROOGE: Now, I'll tell you what, my friend. I am not going to stand this sort of thing any longer! And therefore I am about to raise your salary! A merry Christmas, Bob! (Earnestly) A merrier Christmas, Bob, my good fellow, than I have given you for many a year! I'll raise your salary, and endeavor to assist your struggling family, and we shall discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob! Make up the fires, and buy a second coal scuttle before you dot another "I," Bob Cratchit!

(Musical closing. Christmas music fades in on this last speech, and plays forte for a few seconds, then quickly changes to diminuendo, and so continues underneath the dialogue of the closing announcement.)

CURTAIN

Every Drop Counts

Here's an amusing story of the shal-low Missouri in the early days. A river steamer was attempting to scrape its way over a treacherous sand bar. Her engines were straining, her paddle wheels were churning madly, and every member of the crew was holding his breath as the vessel crept inch by inch over the bar.

A "woodhawk" living in a solitary cabin on the riverbank chose this moment to come to the stream's edge for a pail of water. As he turned away with a brimming pail, his action caught the captain's eye.

"Hey," roared the fuming skipper, "you put that water back!"

Joseph P. Brennan, Magazine Digest

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This message appeared in a recent display ad: "Wanted, experienced bookkeeper; excellent salary, pleasant working conditions; liberal employee's discount." The firm advertising was a mortuary.

Minneapolis Star Journal

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_____	6. A SAKI SAMPLER by Saki (H. H. Munro)	_____	20. ONLY YESTERDAY by Frederick Lewis Allen
_____	7. THREE HOSTAGES by John Buchan	_____	21. THE LIVES OF A BENGAL LANCER by F. Yeats-Brown
_____	8. DAVID HARUM by Edward Noyes Westcott	_____	22. ROGUE MALE by Geoffrey Household
_____	9. COLD JOURNEY by Grace Zaring Stone (Ethel Vance)	_____	23. TUTT AND MR. TUTT by Arthur Train
_____	10. CAPTAIN FROM CONNECTICUT by C. S. Forester	_____	24. WILD ANIMALS I HAVE KNOWN by Ernest Thompson Seton
_____	11. GENGHIS KHAN by Harold Lamb	_____	25. THIRTY SECONDS OVER TOKYO by Captain Ted W. Lawson
_____	12. SCARAMOUCHE by Rafael Sabatini	_____	26. THEY WERE EXPENDABLE by W. L. White
_____	13. LAST OF THE PLAINSMEN by Zane Grey	_____	27. THIS IS THE NAVY edited by Gilbert Cant
_____	14. SHORT HISTORY of the ARMY and NAVY by Fletcher Pratt		
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Stacked Jury

When the name of the plaintiff was called out in court, he stood up in the jury box, much to everyone's amazement.

"What are you doing there?" snapped the clerk.

"I was called to serve on the jury," was the meek reply.

"But you must have known you couldn't sit on the jury and try your own case?"

"I suppose so," admitted the plaintiff ruefully. "I did think it was a bit of luck."

McCall Spirits

Evolution

Judge: "Your profession?"

Witness: "Agricultural expert."

"What was your father?"

"A farmer."

"And your grandfather?"

"A peasant."

The Pointer Almanack

Slip of the Wrist

Henry Kaiser's wife was launching one of his mass-produced speedboats at their summer home. She swung the champagne bottle, but missed and bopped the industrialist where he keeps his million-dollar brain. He blinked, staggered, and came back with: "Darling, you missed the boat!"

Quote

Infant Prodigy

Novelist Julian Hawthorne was frequently mistaken for his illustrious father, Nathaniel Hawthorne, author of *The Scarlet Letter*. One day a comely matron gushed to Julian: "My dear Mr. Hawthorne, I've just read *The Scarlet Letter*, and I think it is the most remarkable book you have ever written."

"It certainly is," agreed Julian, "and it was written when I was only four years old."

Reader's Scope



Boy's Life

Postman's Bluff

Apparently, dog owners — and dogs — consider letter carriers legal game. A postman we know tells this one:

When I asked a lady, whose pet pooch nipped me in the calf, not to let the dog assault me again, she reasoned that I was large enough to protect myself against a tiny puppy.

To end the argument, I quoted regulations: "Restrain that canine, or come to the Post Office for your mail."

I stalked off after delivering the ultimatum, and she called the Post Office to see if I were telling the truth. Assured that I was correct, she attempted to continue the argument with the clerk. He asked her why she could not keep the dog penned in the back yard.

"Can't think of that," she snapped. "He kills our chickens."

American Legion

Horrors!

Latest bureaucrat story making the rounds in Washington concerns an efficiency expert who stalked into the office of Petroleum and Oil-Shale Reserves. He walked up to two clerks. He asked the first clerk, "What do you do here?"

The clerk, fed up with red tape, buck-passing, forms, office politics, and above all, efficiency experts, answered: "I don't do a thing!"

The efficiency expert nodded, made a note, then asked the second clerk, "And you, what's your job here?"

The second clerk, a fellow sufferer, said, "I don't do a thing, either."

The efficiency expert's ears perked up. "Hmmm," he said, "duplication!"

Pathfinder

The Masculine Mind

During her early Parliamentary days, Lady Astor was canvassing for signatures to a petition concerning Lord Milner, Viceroy of India. She stopped at the establishment of a grocer, who read the petition carefully and slowly.

"And who might this fellow be?" he asked.

"Our Indian Viceroy," replied Lady Astor.

"What's a viceroy?" the man wanted to know.

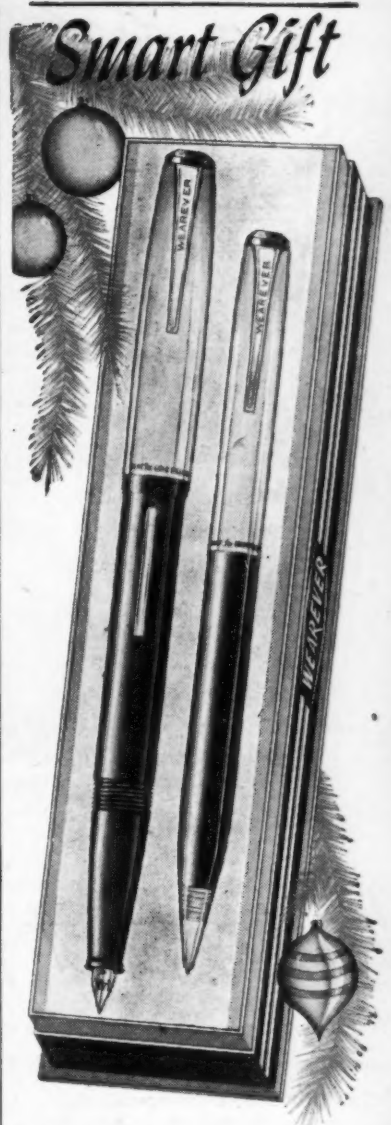
"A proconsul," said her ladyship, and then explained the office in detail.

The old fellow nodded comprehendingly, and then looked suddenly cautious. "You're not lettin' the women sign this paper?" he asked.

"Oh, of course not."

"That's good!" he said with satisfaction, as he painfully scrawled his signature. "Women don't know nothin' about such things."

Classmate



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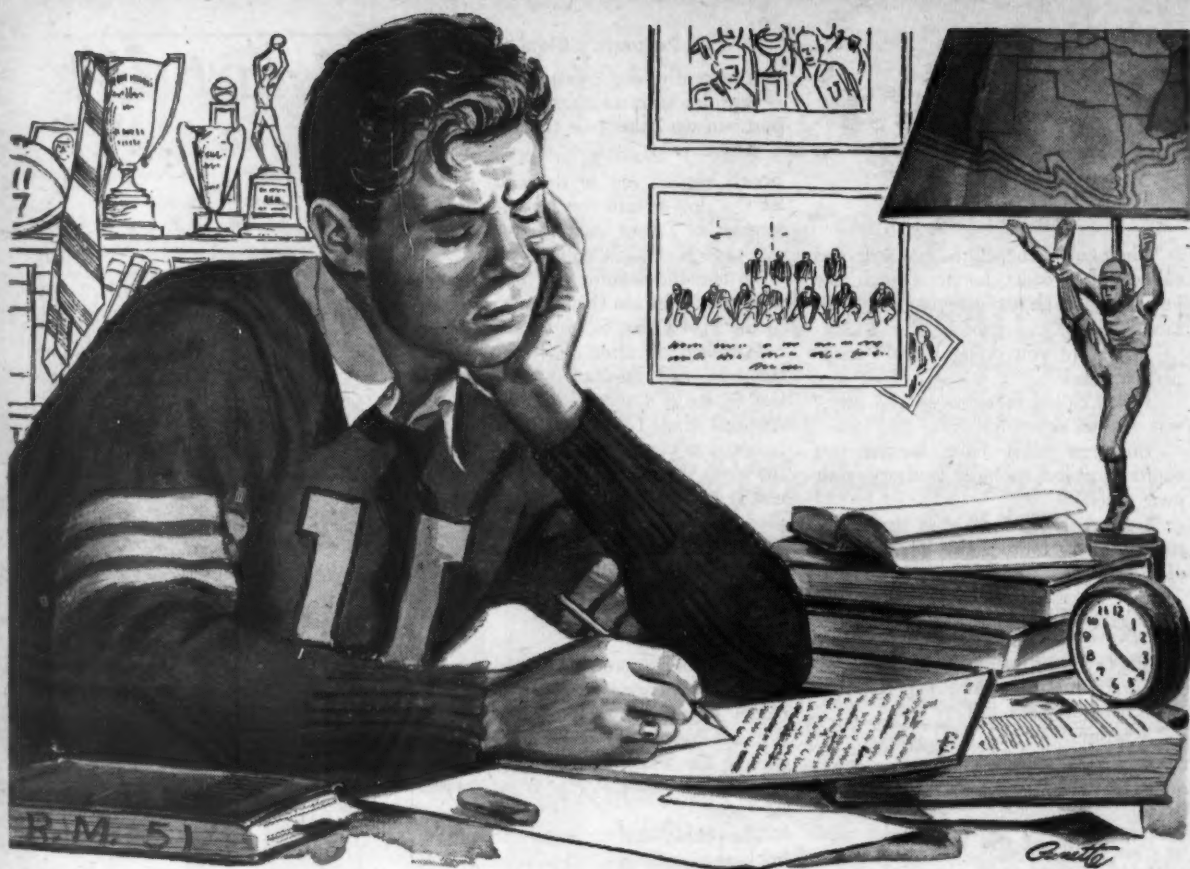
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Teacher^{EDITION}

Practical English

DECEMBER 8, 1947

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Omission of Logic Column

Because the "Aids for Reading Improvement" articles in this issue and the next are on logic and critical evaluation, the "Learn to Think Straight" columns will be omitted in these two issues.

The Phone's Ringing (p. 5)

GUIDE FOR A LESSON PLAN

Aims

To explain to students how to use the telephone for business and social purposes and how to write effective telegrams.

Motivation

How do you put through a long distance call? How can you send a telegram by telephoning your message? What is the proper way for a fellow to call a girl? How do you write a telegram?

Preparation

Appoint a student chairman and committee to arrange a series of telephone demonstrations showing the wrong and the right ways to use a telephone. Children's telephones can be obtained at almost any dime store and their use will make the demonstrations more realistic. A small desk bell or simple buzzer arrangement also should be provided.

Topics for suggested telephone conversations: boy calls girl to ask for movie date; girl invites friend to surprise party; girl orders groceries by phone; boy calls and gets wrong number; girl, talking on phone, is interrupted and returns to continue the conversation; boy calls "Information" for a number. Topics for long distance calls:

put call through to Chicago to your sales representative for your boss; use telephone to send a telegram to urge the Smith Co. in Detroit to rush order of machine parts.

Add interest by using telephone vocabulary and phrases: (Your time is up"; "There is another call for you on this line"; "The line is busy." If the teacher acts as central operator she can check and balance the flow of conversation.

The *procedure* is what counts not the message. Have the class note the telephonist's diction and phone technique. Does he speak distinctly? Does he identify himself properly? If satisfied on all these points, "complete the call" by relaying it to another student. When the receiver takes up, watch closely for the initial greeting identifications. Terminate the conversation briskly with "Your time is up."

Appoint a student committee to demonstrate to the class how to use the telephone book (could draw on the blackboard a huge information page with key information). Show students how to get "Information," the police, fire department, and long distance operator.

Have a student secure for you a pad of telegraph blanks from your local telegraph office.

Procedure

Have class discussion (see questions below). Have student demonstrations. Summarize work of the hour.

Discussion Questions

Why are telephone manners and manner important? (When telephoning, what you say and how you say it represents *you*; you must have "ear appeal.")

What are the do's and don'ts in telephoning? (Identify yourself; avoid distractions during phone conversations; use a normal conversational tone; keep a pad and pencil near the phone; use good manners.)

How can you make your conversation brief and understandable? (Keep to your subject; give simple directions.)

What are some valuable tips for using the telephone for business purposes? (In answering, identify company and the department you're in; transfer calls to the right person; handle only business you are competent to handle; remember the other person is busy; don't make personal calls.)

How do you make a long distance call? (Call the long distance operator and tell her the name of the city and the telephone number you're calling. If you don't know the number, give the name and the address of the person in whose name the phone would be listed.)

How should you telephone a telegraph message? (Write out your exact message and telephone it to the local office of the telegraph company.)

What are important facts to know when writing telegrams? (Every dictionary word counts as one word; groups of letters and numbers (such as 8:40) are counted at the rate of five characters per word; sentence punctuation and one complete signature are free.)

Why do secretaries write telegrams in triplicate? (One for the telegraph company, one for the file, and one for the accounting department.)

Suggested Activities

Have students visit the local telephone and telegraph companies to see how they operate and to learn what job opportunities exist.

Coming - Next Three Issues

December 15, 1947

Lead article: Telling stories and anecdotes.

"How to — — —" Series: Quiz based on three preceding articles in "Better Buymanship" Series — budget, using advertising, and using labels.

Reading: Critical Evaluation, No. 2.

Letter Perfect: Invitations, acceptances and regrets, thank-you notes.

Newspaper Series, No. 8: Movie, Book, and Radio Reviews.

Practice Makes Perfect: Grammar, spelling, punctuation, crossword puzzle.

Mr. Mudgins Meets Santa Claus: Short story about a department store Santa Claus.

(Christmas Holidays: No Issues Dec. 22, 29)

January 5, 1948

Lead article: Writing compositions, themes, and diaries.

"How to — — —" Series: Describe people.

Reading: Figures of Speech.

Letter Perfect: Announcement of winners of Contest No. 2 (announced in Nov. 3 issue).

Newspaper Series, No. 9: Advertisements.

Practice Makes Perfect: Grammar, spelling, punctuation, vocabulary, etc.

January 12, 1948

Lead article: Argument and debate.

"How to — — —" Series: Train your memory.

Reading: Using a Book.

Letter Perfect: Quiz on semester series, No. 1.

Newspaper Series, No. 10: Slanted news.

Practice Makes Perfect: Grammar, spelling, pronunciation, vocabulary.

Give students telegraph blanks so they can read the directions and practice writing telegrams.

Summary

Anyone can learn to speak well over the telephone if he observes a few simple rules of politeness, accuracy, and patience. Be brief, be courteous, and concentrate on your speech.

Hitting the Bull's Eye (p. 8)

DIGEST OF THE ARTICLE

If you're a wise shopper you know how to use standards and labels; guided by them you can aim more exactly for what you want to buy; they'll save you time and money. You can't judge the quality of an item solely by price. A fancy name, a "smart" container, and glowing advertising doesn't necessarily make one product better than its less glamorized competitor. Choose articles according to how you want to use them; to be thrifty doesn't necessarily mean to buy the cheapest item.

Clothing comes in sizes. You should know your exact size; it saves your time and helps you to buy what you want.

GUIDE FOR A LESSON PLAN

Aim

To awaken student interest in and to show students how to use standards and labels in order to buy wisely.

Motivation

If you're like most people, you never have quite enough money to go around. You need to know how to make your money go farther. One way to do this is to buy wisely.

Discussion Questions

What is a better basis than price for judging items like canned goods? (Consider the purpose you want the goods for; cheaper peas may be ideal for soup; fancy peas may be a "must" for a vegetable.)

What is the Department of Agriculture's grading system for canned goods? (Grade A, Fancy; Grade B, Choice or Extra Standard; and Grade C, Standard.)

How can you save money on such drug store products as face powder and cold cream? (By reading the labels and looking at and smelling the products; a fancy name, a "smart" container and

glowing advertising doesn't necessarily make one product better than its less glamorized competitor; a cheaper, more plainly packaged article may fit your purpose just as well, or better.

Why doesn't it always pay to buy the article "on sale" or the cheapest? (It may not suit your purpose; it may cost you more in the long run if it doesn't fit you well or if it wears out too soon.)

Student Activities

Divide the class into small committees of two or three members each. Have each committee study the labels of some line of goods (cosmetics, men's and women's clothing, food, electrical appliances, etc.) and report to the class on standards and labels. Have class take notes. Have each student make a chart listing his exact size in each item of everyday clothing.

Voice of Your Newspaper (p. 14)

Newspaper Roundup (p. 15)

The editorials and columns in your newspaper help you to understand and interpret the facts. Editorials in most papers reflect the opinion of the owner or publisher. In addition to editorials and political columns, the editorial page features political cartoons and letters.

The Roundup page features two summaries of editorials — "Nobel Prize Winners" and "Scared and Hungry." Your students also will enjoy "Football Mascots" and "Balts Cross Atlantic."

Suggested Activities

Have students make a chart to use in evaluating the editorials in local papers. (Name of paper; subject of editorial studied; questions about editorial: Is it written in a clear, understandable manner? Is it logical — does it lead up to a sensible conclusion step by step? Does it suggest any practical solution to a problem? (An editorial on the beauty of nature, for example, need suggest no solution.)

Answers to "Practice Makes Perfect" (p. 11)

Watch Your Language! 1-Molly, the parrot; 2-The death of Molly; 3-Mother, angry and tired; 4-The Germans and the Japs; 5-you; 6-I; 7-A few sets of tennis; 8-Our Constitution and Bill of Rights; 9-The boy who left early; 10-all of you.

Are You Spellbound? 1-recommend; 2-dependent; 3-address, committee; 6-recommend.

What's the Usage? 1-W; 2-W; 3-W; 4-C; 5-W; 6-W; 7-C; 8-C; 9-C; 10-W.

Words to the Wise: 1-c, 2-f, 3-h, 4-a, 5-b, 6-e, 7-d, 8-j, 9-i, 10-g.

On the Square: 1-most, 2-only, 3-alp, 4-type.

TOOLS FOR TEACHERS

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Senior, Junior, and World Week

PAMPHLETS: *Our Material Progress; Our Social Progress* (You and Industry, '41), both from Nat'l Assn. of Manufacturers, 14 W. 49 St., N. Y. 19. *Our Land and Resources* (Vol. 11, No. 5, '46); *Libraries* (Vol. 7, No. 5, '42); *Building America*, 2 W. 45 St., N. Y. 19, 30c each. *America's Schools* (Education in Democratic Citizenship, Unit 16, '43); *The American Standard of Living* (Problems in American Life, Unit 19, '44); Nat'l Assn. of Sec. School Principals, 1201 - 16 St., N. W., Wash. 6, D. C., 30c each.

BOOKS: *Rich Man, Poor Man*, R. A. Goslin and O. P. Goslin (Harper, '35). *Capitalism the Creator*, Carl Snyder

(Macmillan, '40), \$3.75. *Problems in American Democracy*, S. H. Patterson (Macmillan, '38), \$1.88. *Story of Human Progress, an Introduction to Social Studies*, L. C. Marshall (Macmillan, '25), \$1.60. *Case for Democracy and Its Meaning for Modern Life*, Orway Tead (Association Press, '38), \$1.25. *American Way of Life; a History*, Faulkner, Kepner, Tyler, Bartlett, and Hall (Harper, '41), \$2.20.

FILM: *United States*. 16 mm. sd. b&w. 45 min. Brit. Inf. Services.

RECORDING: *The Victory of Democracy* (Lest We Forget, Series III, No. 26), 15 min., 33 $\frac{1}{2}$ rpm., loan, Inst. of Oral and Vis. Ed., New York 17.

Coming Up! in Senior Scholastic

December 15, 1947

Social Studies: First-hand report on the International Trade Organization Conference in Havana, Cuba. Domestic Article—Should We Restore Rationing and Price Controls?

All Classes: Student forum on Universal Military Training; Inside Washington—General Omar Bradley; Democracy series—Free Labor.

English Classes: Christmas story—Mr. Mudgins Meets Santa Claus, by Louise Roedocker. Weekly Theme—The City. Excerpt from Sidney Kingsley's play, *Dead End*. Young Voices: Christmas poems. Grammar—Muscle-Bound Adjunctives.

January 5, 1948

Social Studies: Opening of Regular Session of Congress; Council of Foreign Ministers Meets in London.

English Classes: Theme—Factory.

World Oil Industry

January 12 in Senior
Social Studies Edition

PAMPHLETS: *World Oil: Fact and Policy* ('44), Petroleum Industry Res. Fndtn., 122 E. 42 St., N. Y. 17, 75c. *Petroleum in the World* ('46), Harrison Pub. Co., 32 S. 4th St., Columbus 15, Ohio, free. *Oil* (Vol. 11, No. 4, '46), Building America, 2 W. 45 St., N. Y. 18, 30c. *Oil—Today and Tomorrow*, Brown, Hazlitt, and Fleming ('43), Am. Econ. Fndtn., 295 Madison Ave., N. Y. 17.

Write for recent free pamphlets: Standard Oil Co. of New Jersey, 30 Rockefeller Plaza, N. Y. 20.

BOOKS: *Flowing Gold; the Romance of Oil*, J. J. Floherty (Lippincott, '45), \$2.50. *Wonders of Oil* (illus. from official

photographs and charts), Ann and Delmar Jackson (Dodd, '40), \$2. *Petroleum Industry*, Josephine Perry (Longmans, '46), \$2. *Peace, Plenty and Petroleum*, B. T. Brooks (Jacques Cattell Press, '44), \$2.50. *Our Oil Resources*, edited by L. M. Fanning (McGraw-Hill, '45), \$4. *Fightin' Oil*, Harold Ickes (Knopf, '43), \$1.75. *Oil in the Earth*, W. E. Pratt (Univ. of Kansas Press, '44), \$1.25.

FILMS: *The Story of Oil*. Prod. and dist. Nat'l Film Bd. of Canada. 16 mm. sd. b&w. 15 min., rent. *Shell Oil Co.*, New York, has excellent films on petroleum for loan; write for catalogue.

January 19 in Senior
English Edition

Letter Writing

If your students think letters are dull—either to write or read—try them out on the stimulating fare below.

LETTERS: *F.D.R.: His Personal Letters, Early Years*, edited by Elliott Roosevelt (Duell, Sloan & Pearce, '47), \$5. *Best Letters of Lord Chesterfield*, edited by Edward G. Johnson (McClurg, '18), \$1.50. *Treasury of the World's Great Letters*, edited by M. Lincoln Schuster (Simon & Schuster, '40), \$3.75. *Second Treasury of the World's Great Letters*, edited by W. Brockway and B. K. Winer (Simon & Schuster, '41), \$3.75.

WRITING LETTERS: *This Way, Please; A Book of Manners*, Eleanor Boykin

(Macmillan, '40), \$1.40, pp. 93-127. *Take a Letter Please; a Cyclopaedia of Business and Social Correspondence*, J. B. Opdycke (Funk, '37), \$2.75.

ARTICLES: Weekly issues of *Practical English*, 1946-1947, cover all phases of letter writing, business and social. "Last Glorious Adventure" (as told in letters), Richard Halliburton, *Senior Scholastic*, Oct. 7, '40. "Mark Twain, Business Man: Letters and Memoirs" (6 articles), edited by S. C. Webster, *Atlantic*, June-Nov., '44. "Love Letters of Mark Twain," edited by Dixon Wecter, *Atlantic*, Nov., '47. "Teaching the Letter-Writing Pattern," John H. Treanor, *Journal of Education*, May, '46.

Leadership

January 19 in
Practical English

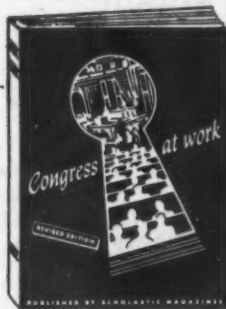
PAMPHLETS: *Youth and Your Community* (No. 108, '45), Public Affairs Committee, 22 E. 38 St., N. Y. 16, 10c. *Here's How It's Done*, Florence B. Widutis ('45), Postwar Inf. Exchange, 41 Maiden Lane, N. Y. 7, \$1.

ARTICLES: "Leading the School Leader," *American School Bd. Journal*, Feb., '46. "Leadership in Extra-Curricular and Other Activities," L. C. Halberstadt, *School Activities*, March, '45. "Leadership and Recreation," S. R. Slavson, *Recreation*, March, '46. "Wanted Leadership," D. Thompson, *Ladies Home Journal*, March, '46.

BOOKS: *Handbook for Youth*, Merle E. Colby (Duell, '40), \$2.50. *Our Young Folks*, Dorothy C. Fisher (Harcourt, Brace & Co., '43), \$2.75. *Children Object*, Sabra Holbrook (Viking Press, '43), \$3.

FILMS: *Lessons in Living*. Prod. and dist. Nat'l Film Bd. of Canada. sd. b&w. 22 min. Rent or sale; students improve a school. Castle Films "Problems of Supervision" series, prod. U. S. Office of Ed., shows practical leadership. Ask about Nos. OE 150, OE 151, OE 153, OE 154, OE 157, OE 168, OE 169.

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Off the Press

President and Congress, by Wilfred E. Binkley. Knopf, 1947. 312 pp., \$4.

The special session of Congress summoned by the President invites attention to the relationship between the chief executive and the legislature. Professor Binkley, who teaches political science at Ohio Northern University, has met a current need with a serious historical analysis of the conflict between two branches of our Government.

In thoroughly readable, well-documented prose, he has traced the connection between President and Congress from its origins in colonial practice to the Presidency in World War II. He has not avoided generalizations, nor has he been overwhelmed by the wealth of material on which he has drawn. Washington is described by Dr. Binkley as eminently qualified for the office by training as a large plantation owner and experience with Congress when he was in the field. He was supported by Federalists who looked to a strong executive as the instrument of commercial interests. Business interests have not, however, been consistent in their endorsement of strong executives. Since the days of Andrew Jackson they have preferred "safe" executives, according to the author. Lincoln, too, lost the confidence of Republican business interests when he "conducted himself as a tribune of the people." Presidents Jefferson, Tyler, Grant, Cleveland, Theodore Roosevelt, Wilson, Franklin D. Roosevelt, and others at lesser length, are evaluated in relation to Congress. Congressional leadership and clashing economic interests are part of the dramatic narrative.

This is the kind of book which will help every American history teacher to understand the frequently misconceived relationship between branches of our Government. Superior readers in senior classes may well be assigned individual chapters for special reports.

Peoples Speaking to Peoples, by Llewellyn White and Robert D. Leigh. University of Chicago Press, 1946. 122 pp., \$2.

The Commission on Freedom of the Press has established beyond a doubt the independence of its judgments. Financed largely by a Time, Inc.-Britannica grant, it has been critical of our mass media of communications and has offered numerous constructive proposals for its improvement. In the present slender and semi-technical volume,

the Commission has reported on international mass communication. Tremendous advances in wireless transmission are noted and the role of international mass communication in building a peaceful world through improved understanding is outlined. The merging of private and United States Government lines, with some exceptions, is advocated. Ownership could be either private or public. In either event the public interest, according to the Commission, must be preserved by Government regulation. The Commission is not dogmatic in its recommendations, but urges immediate consideration by appropriate private, public, and international organizations. The monograph will not be read by the general public. Teachers who wish to be well-informed on the varied aspects of free communication will want to look into this volume.

Democracy's Children, by Ethel M. Duncan. Hinds, Hayden & Eldredge, 1945, 189 pp., \$2.

Miss Duncan has drawn upon her practical experiences in elementary schools to translate "the findings of the anthropologist and the social psychologist into a classroom program." She does not regard intercultural education as an extra subject, but makes use of the opportunities which arise in every classroom. Twelve classroom projects ranging from a Spanish lesson to the creation of Halloween masks as a springboard for a study of other lands and peoples are set down in terms which teachers can apply to their own program. In a final chapter there are specific recommendations for using many branches of the curriculum in furthering good will among peoples.

Farming in America, by Harold S. Sloan. Harper, 1947. 242 pp., \$1.60.

Although farmers are fewer in number proportionately than they were earlier in our country's history, their problems are still the concern of every American. Professor Sloan, an economist, has prepared a text which will bring to life for farm and city youth the history of agriculture. For the city lad, it will help to present farming as a way of life. Chapters on post-Civil War farm distress, marketing, credit, big farms and small farms, landlord and tenant, etc., contain valuable supplementary material for high school students who study agriculture as a unit in the American history course.

—HOWARD L. HURWITZ

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